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THE BRITISH MUSEUM QUARTERLY

VOLUME IV: 1929-30

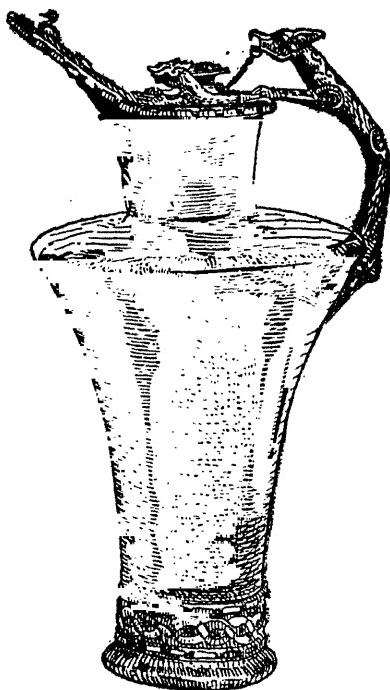


THE  
BRITISH MUSEUM  
QUARTERLY

VOLUME IV: 1929-30

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c. 2000 B. C.

I<sup>b</sup>. EGYPTIAN STATUETTE,



I<sup>a</sup>. GOLD PLAQUE OF  
AMENEMHET IV



## 1. AN OPEN-WORK GOLD PLAQUE OF AMENEMHET IV.

ONE of the most interesting of the smaller Egyptian antiquities recently acquired by the Museum is the open-work gold plaque of King Amenemhet IV (XIIth Dynasty; c. 2000 B.C.), illustrated on Plate I *a*. It is the gift of the Birmingham Jewellers and Silversmiths' Association, through the intermediary of Mr. J. R. Ogden. This is a notable accession to the very small number in the Museum of examples of Middle Kingdom gold-work and jewellery. It belongs to the finer gold-work of the period, and is a remarkable object. A scene is represented in cut and chased gold, *ajouré*, of the King Ma'at-kheru-Re' Amenemhet IV offering a sealed jar of unguent to the god Itum, the deity of the setting sun. Above are inscribed the sentences, 'Itum, Lord of Heliopolis', and 'Good god Ma'at-kheru-Re'. Between them are the words 'giving ointment'. All the signs are cut *ajouré*, like the figures. The king wears wig and uraeus, the god his usual apparel, the crown of Upper and Lower Egypt and the shirt supported by two braces over the shoulder, while in his left hand he holds the *uas*-sceptre and in his right the symbol of life. The faces of the figures are delicately chased. The plaque (No. 59194) measures 1½ inch (2·75 cm.) square.

H. R. H.

## 2. A GLAZED SCHIST EGYPTIAN STATUETTE.

MR. GEORGE EUMORFOPOULOS, F.S.A., who has made many valuable gifts to the Museum, has given a small object of Egyptian art of the first rank: a statuette of a man in steaschist glazed green in the peculiar and rare technique that allows the natural markings of the stone to be seen through the glaze. This glaze technique is only paralleled otherwise in the collection by the unique cup of King Thutmosis I (No. 4762). Mr. Eumorfopoulos' statuette is of the early Middle Kingdom (XIth–XIIth Dynasty; c. 2000 B.C.). The man represented has shaven head and wears a long kilt. It is uncertain whether figures of this kind, which are rare, are of a funerary character or not. The figure (No. 59195) measures 2½ inches (7 cm.) in height. (Pl. I *b*.)

H. R. H.

### 3. A PHOENICIAN AMULET-CASE.

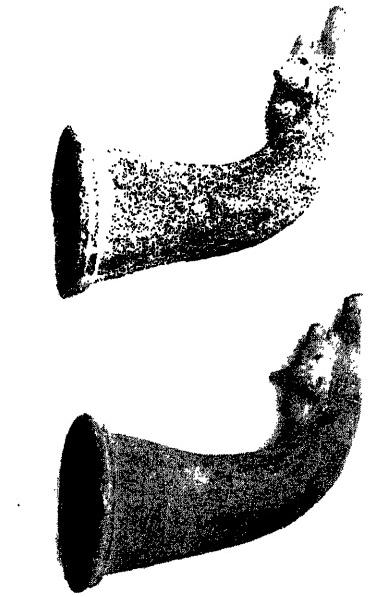
**M**R. J. R. OGDEN, of Harrogate, has given an interesting little rectangular box of gold, found at Beirūt, which is an amulet-case, intended to hold some relic or talisman (Pl. IV *g*). On one side is impressed a figure of a sphinx in the usual clumsy Phoenician style, with a garbled version of that 'word of power', the prenomen of King Thutmosis III, which a thousand years after his death was still regarded with superstitious reverence. On the other side are other unintentional parodies of his name. The object is probably of the 8th-6th century B.C. It measures 1 by  $\frac{1}{4}$  inch (2.5 by 1.95 cm.).

H. R. H.

### 4. RECENT ACCESSIONS TO THE EGYPTIAN AND ASSYRIAN DEPARTMENT.

**A**MONG miscellaneous gifts recently received may be mentioned the set of four fine canopic jars belonging to Nsikhons, the chief woman of the harem (afterwards queen) of the priest-king Pinozem II (*c.* 975 B.C.), an unusually fine set, given by the Misses Parrish; a terra-cotta Canaanitish household image, representing a goddess, found near Bethlehem (early Bronze Age), given by Miss Tickell; a rare pair of rhytons of red slip ware with rudely incised spiral decoration and bulls' heads in relief, of the Bronze Age, from Southern Arabia, given by Mrs. Harold Jacob (Pl. II *a*); and a basalt fragment on which is roughly hammered out a design of a camel, with a Safaïtic inscription, from Kara Qatafi, Transjordan, given by Group-Captain L. Rees, V.C., R.A.F., which is probably not older than the first centuries of the Christian era (Pl. II *b*). Also a painted limestone *sejant* sphinx, of Syrian type (XVIIIth Dynasty), given by Lady Butt; and part of a trilobed red ware vessel with white painted decoration, of the early predynastic period, given by Denis Buxton, Esq., F.S.A.

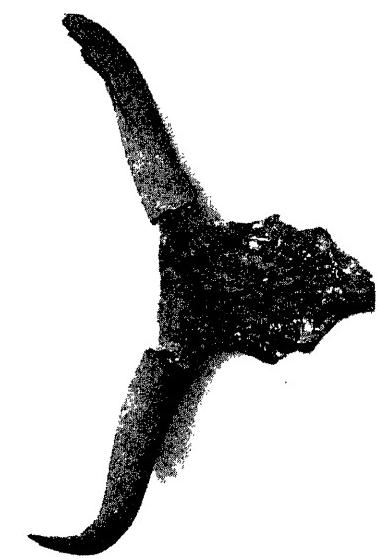
Among recent purchases may be mentioned specially a prehistoric painted ox-skull from over the door of a hut or kraal (?), or placed on a grave (Pl. II *c*); a fine set of flint knives of the Old Kingdom and the Predynastic period (Plate II *d*); a cylinder-seal of King Ne-user-Re' (VIth Dynasty, *c.* 2600 B.C.); a piece of



a



b



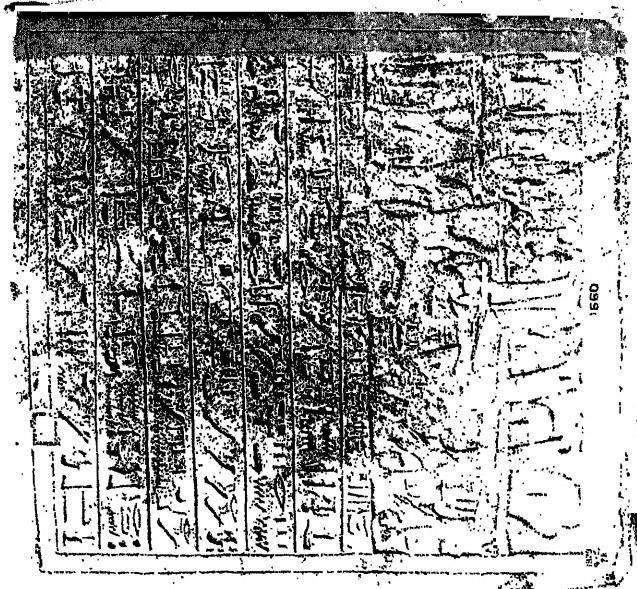
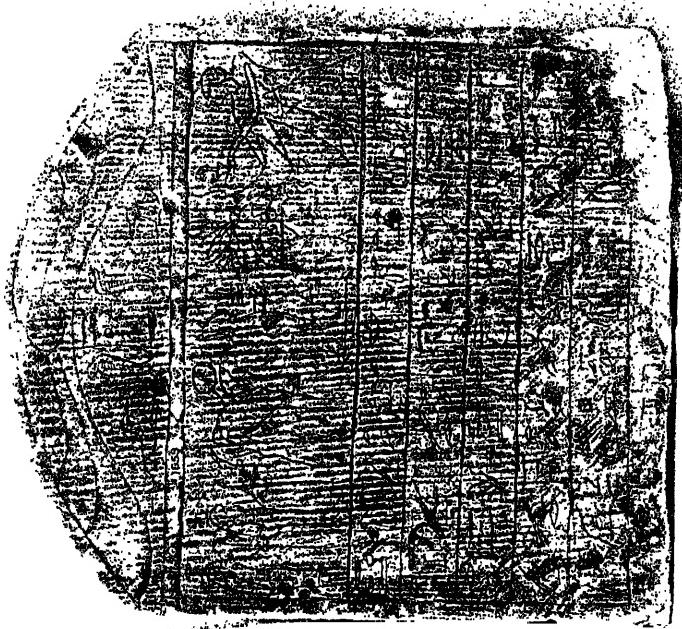
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d

II.a. BRONZE AGE RHYTONS FROM ARABIA  
II.c. PREHISTORIC PAINTED OX-SKULL FROM EGYPT

II.b. SAFAITIC INSCRIPTION  
II.d. FLINT KNIVES: PRE-DYNASTIC AND OLD KINGDOM



III *a*. STELE OF XIITH DYNASTY

III *b*. STELE OF XXXTH DYNASTY

an alabaster vase with inscription of Queen Aahmes-Nefertari (c. 1550 B.C.), and a stone plaque with an inscription of Phemneter, high-priest of Ptah at Memphis; eight Egyptian stelae of various periods from the VIIIth to the XXXth Dynasty, including one of a chief named Iniotef, a good example of the rougher work of the XIth Dynasty (Pl. III *a*); one of a priestess holding a mirror, of the better style of the same dynasty, as at Dair al-bahri, in fine limestone; one of late XVIIIth Dynasty type, showing the influence of the Akhenaten tradition in ordinary art; one with an inscription and group of Pharaoh Necho offering to Osiris on behalf of the deceased, and one in a very unusual hellenizing style of the XXXth Dynasty, showing a priest wearing a cloak apparently blown about by the wind (Pl. III *b*). A grey granite pedestal of a statue of Meritamon, wife of Ramses II, has also been acquired.

##### 5. A PAINTED KYLIX OF THE AMARNA PERIOD.

A PAINTED kylix of the Amarna period, probably from al-Amarna, has recently been acquired by the Egyptian Department. It is of thin ware on a small foot, and is painted in blue and red with black lines (Plate IV *a*). The design is one of simple petals with two *užat*-eyes on *neb*-signs. H.  $3\frac{3}{8}$  inches (8.6 cm.); D.  $7\frac{1}{4}$  inches (18.45 cm.); D. of foot  $1\frac{1}{8}$  inch (4.2 cm.). H. R. H.

##### 6. A HITTITE CYLINDER-SEAL.

M R. OSCAR RAPHAEL, F.S.A., has recently given a Hittite cylinder-seal of brown stone, on which are cut figures of deities with between them a full-face naked figure holding snakes, above which are two birds, a winged sphinx and a lion with a coil-pattern between them, and the figure of the donor or dedicatory, a man in a long robe, with the lunar crescent and a tree near him (Plate IV *c*). The work is typical of the Hittite glyptic style about 1200-1000 B.C., and is a notable addition to the small collection of Hittite seals possessed by the Museum. It is  $\frac{7}{8}$  inch (2.45 cm.) in length.

H. R. H.

## 7. EARLY PERSIAN POTTERY FROM NIHAVAND.

THE Department of Egyptian and Assyrian Antiquities has acquired recently a number of vases of painted pottery from Nihavand in Western Persia, of the early Bronze Age. This pottery is nearly related to that of the second city of Susa, and may be dated about 2500 B.C. Besides geometric and trees and leaf motives, the painters were very fond of birds, especially a flying eagle (?), which becomes stylized to a remarkable degree. Plate V *a* shows the bird in an unusually naturalistic form; Plate V *b* shows the formal stylizing of the design, on which it is only just possible to recognize the head and wings of the bird. The forms of the vases distinctly show the influence of metal prototypes. With this early ware were acquired some smaller vases of somewhat later date with plainer or no decoration (Plate V *c*). The tallest vase in Plate V *b* is 11 inches (27.9 cm.) high. Plate V *a* is 8½ inches (21.6 cm.) high.

H. R. H.

## 8. PERSIAN DAGGERS: EARLY BRONZE AGE.

TWO copper or bronze daggers have also been acquired from Nihavand, with hilts unusually long in proportion to the blades. They are in one piece with the blade, in the Caucasian-Persian fashion, and had inlaid handles, probably of ivory or fine wood. The longer is 14½ inches (36.75 cm.) long, with handle 5½ inches (14 cm.) in length. The smaller is broken. (Plate IV *b*). H. R. H.

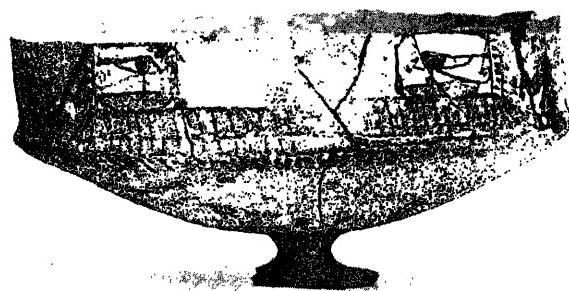
## 9. KASSITE AND SUMERIAN SEALS.

A FINE cylinder-seal of green felspar, of the Kassite period, has recently been bought. The design is of two lions fighting: the inscription is a dedication to the Kassite god Shugamuna. Length 1½ inch (3.75 cm.). (Plate IV *d*.) Two small Sumerian stamp-seals have also been bought (Plate IV *e, f*) with roughly cut scenes of a worshipper and his god (½ inch, 1.6 cm.: ¾ inch, 2.25 cm.).

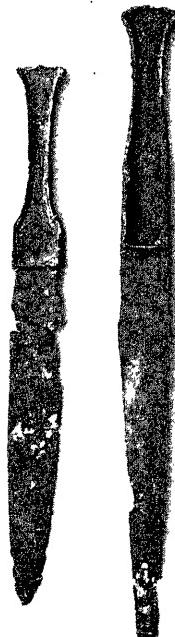
H. R. H.

## 10. A RELIEF OF SARAPIS.

THE Department of Greek and Roman Antiquities has acquired an interesting representation of the god Sarapis (Plate VI), which takes the form of a basalt disk from Egypt, on the front of



a



b



c



d



e



g



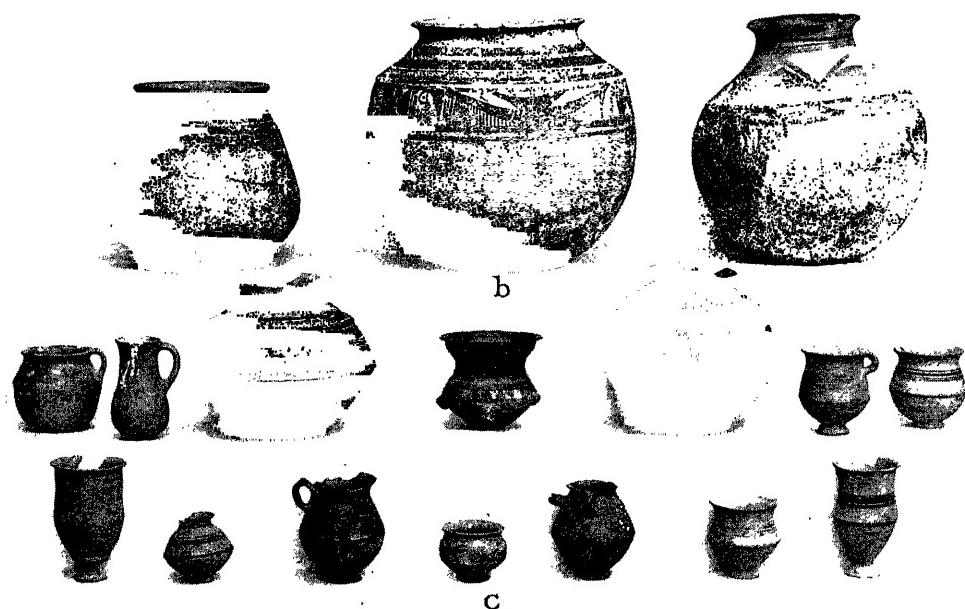
f

IV a. KYLIX OF AMARNA PERIOD.  
b. BRONZE AGE DAGGERS FROM NIHAVAND.  
c. HITTITE CYLINDER-SEAL.

d. KASSITE CYLINDER-SEAL.  
e, f. SUMERIAN STAMP-SEALS.  
g. PHOENICIAN AMULET-CASE.



a



b

c

V. EARLY PERSIAN POTTERY FROM NIHAVAND

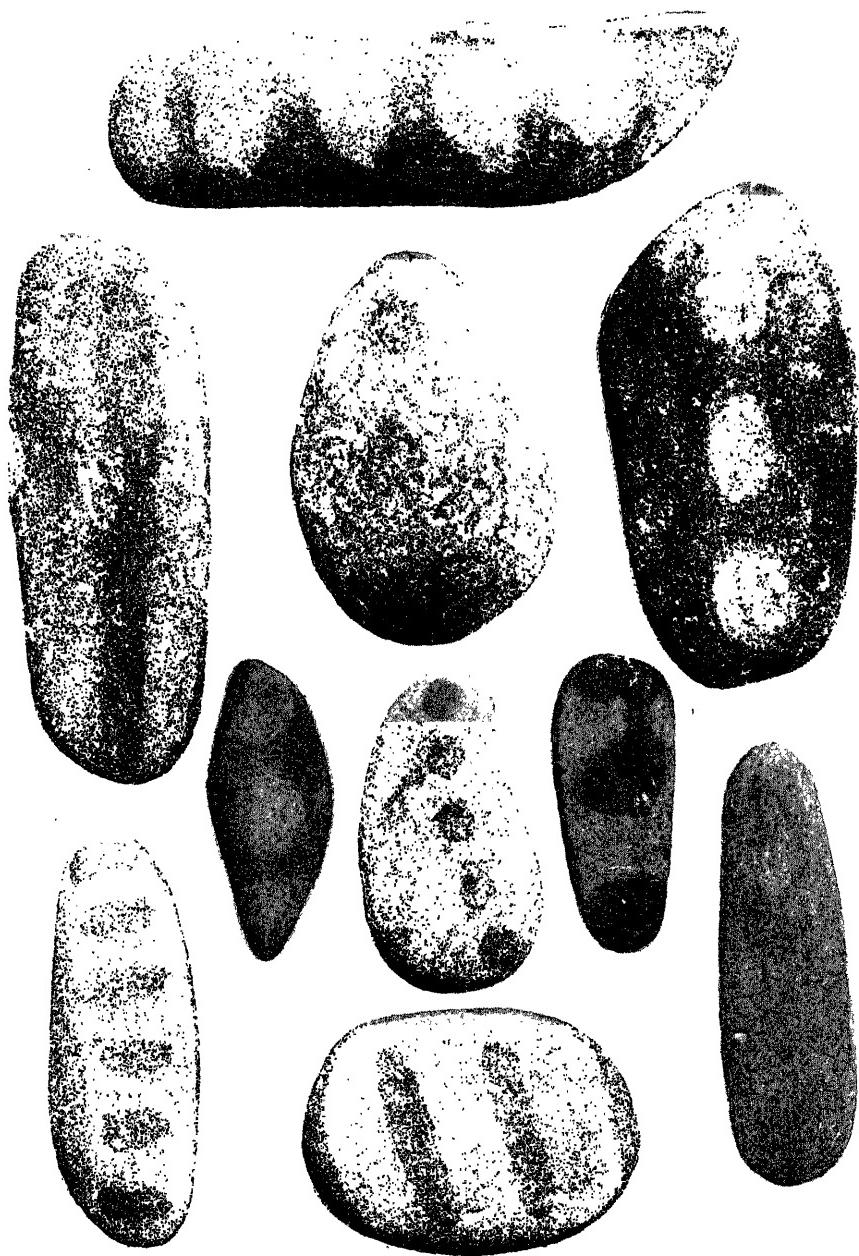


a



b

VI. RELIEF OF SARAPIS



VII. PAINTED PEBBLES FROM MAS D'AZIL

which is a bust of the deity in relief, surrounded by rays and wearing the usual *calathos* head-dress. It is a finely conceived and well-executed work of about the latter half of the first century after Christ. Additional interest is given to the disk by the inscription engraved on the back, which records in somewhat curious Greek the dedication of a *Basileion* by Flavius Didymianos, his mother and brothers, with Flavius Isis and Claudius Eutyches also called Asklepiades. Though the name of the god is not given, the dedication is presumably that of a domestic shrine to Sarapis. It is worth noting that there are three deep round sinkings on the rim of the disk at the back, indicating that it has been attached to a wall, and that the inscription was consequently invisible.

H. B. W.

### II. MAS D'AZIL PAINTED PEBBLES.

TILL the present series of ten (Plate VII) was acquired through the Abbé Breuil, the Museum had only three examples of these mysterious relics of man from the close of the palaeolithic period. The first specimens published were due to the researches of Édouard Piette, who reproduced several in colour in *L'Anthropologie*, vii, 1896 (portfolio of plates). In 1924 other coloured illustrations were given by Dr. H. Obermaier (*Fossil Man in Spain*, pl. xxiii), who in 1915 explained these symbols as conventional geometrical versions of the human form, after the Abbé Breuil had pointed out the relation between the painted pebbles of Mas d'Azil and the mural paintings of Andalusia. The artistic sense had been lost, and the naturalistic drawings of the caves had given way to monotonous patterns, without any noticeable change in the population. The symbols have one feature in common with the alphabet—that they are abbreviated forms of pictures representing human beings, animals or things; but in spite of premature conclusions, they are not in themselves alphabetical, and probably had more to do with ancestor-worship than with sympathetic magic, the latter being often assigned as the motive of cave-art in general. Painted pebbles are of rare occurrence, the best-known site besides Mas d'Azil (Ariège) being Birseck cave near Arlesheim in Switzerland. A few have been found in Britain, but those from the Keiss brochs, Caithness, can no

longer be assigned to this culture (*Proc. Soc. Antig. Scot.*, lvi. 272). Several patterns can be discerned in the present series, which are all executed in red paint (oxide of iron) on a dark grey slaty stone, rounded in the bed of the torrent Arise which flows through the cavern. Dots, ovals, dashes, zigzags and borders are the most frequent elements, and sometimes occur on both faces, like the imperfect top specimen on the plate. The Mas d'Azil culture is sometimes called Epipalaeolithic, and seems to be the lineal descendant of La Madeleine, which ended about 10000 B. C. R. A. S.

## 12. CERAMIC ACQUISITIONS FROM THE NEAR EAST.

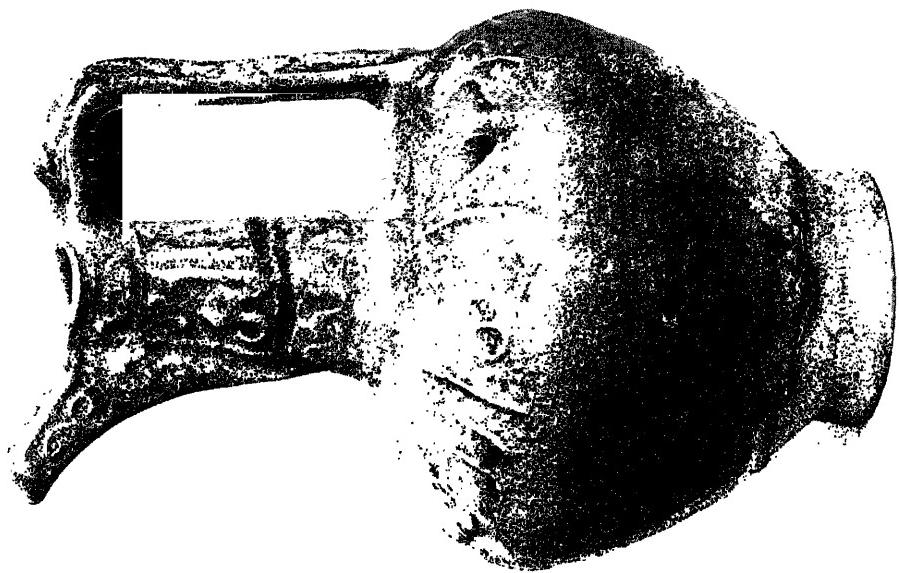
ADDITIONS made in April to the collection of Near-Eastern pottery include several interesting objects. Plate VIII *a* is a bottle of typical Persian form and made of the sandy white material common to the potteries of the Near East from the twelfth century onwards. It has ornament moulded in low relief consisting of Cufic characters enclosed by foliage scrolls, and it is covered, except in the region of the base, with a fine emerald-green glaze. The characters comprise the usual formulae for blessings, happiness, &c.; but the remarkable feature of the piece is its glaze. Similar pottery with reliefs under a blue glaze is not uncommon among the wares assigned to Rhages and Sultanabad; but the green glaze is a rare occurrence.

With this bottle is a ewer (Plate VIII *b*) of pleasing form, and with a channelled spout which is evidently borrowed from a metal model. It also has ornament moulded in low relief, but under a pale turquoise-blue glaze. On one side of the neck is a panel with a hawk, and on the other ornamental Cufic lettering; while on the shoulder is a band of formal inscriptions in a seeded ground. Both these specimens should date from the thirteenth century.

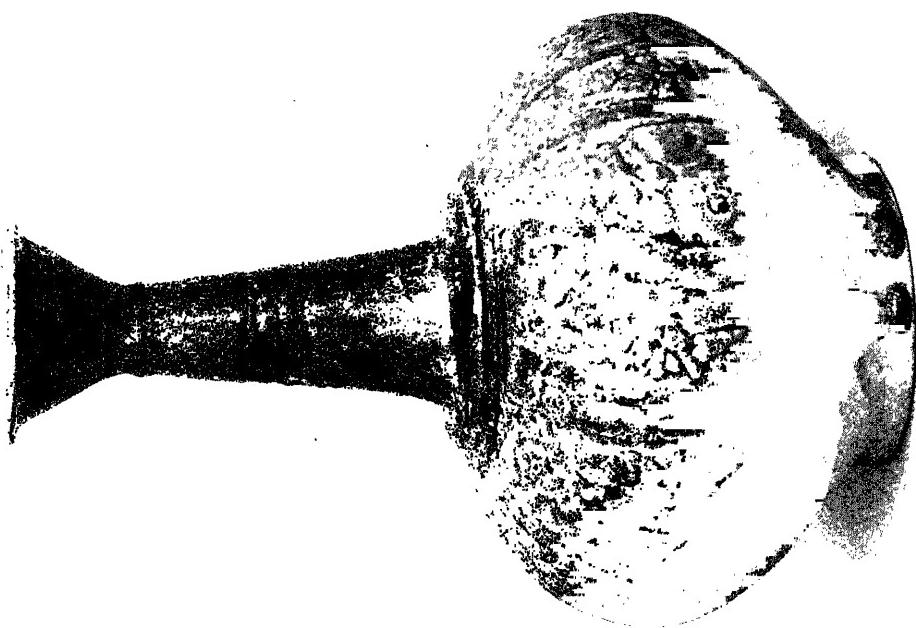
The third object (Plate IX) is a dish of rough technique but pleasing design. It has a red earthenware body which is covered with a slip of white clay on the upper surface, and on this the design is painted in brown-black and light blue under a clear glaze. The dish presents the appearance of a large flower against which is seen a flying duck. Here we have a departure from the usual intricate designs of the Near East to a more spacious decoration which is

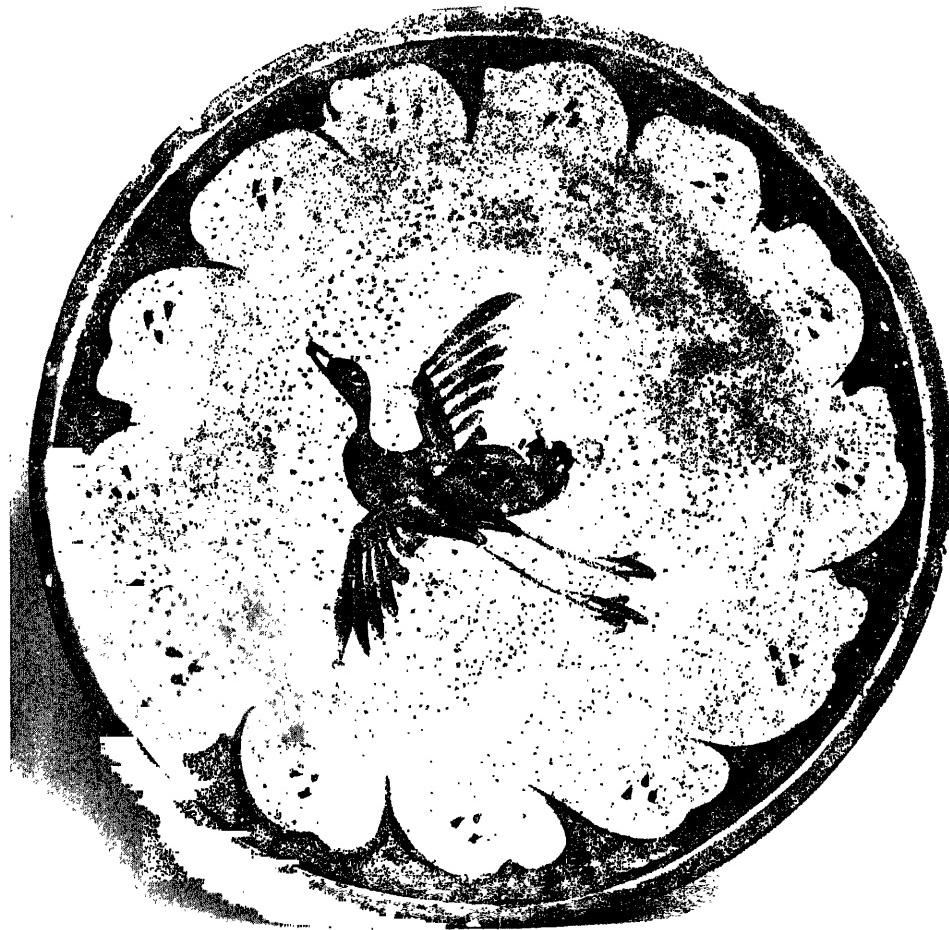
VIII. PERSIAN POTTERY, THIRTEENTH CENTURY

*b*



*a*





IX. PERSIAN DISH, FOURTEENTH CENTURY

clearly inspired by Chinese art. It should be added that the white ground is powdered with specks of brown which seem to come from ferruginous particles sprinkled over the ware. The ware is of a type which is generally attributed to Veramin, near Rhages, and to the fourteenth century; but it must be admitted that the locality rests on traders' evidence alone.

A fourth acquisition is a curious ewer, of the aquamanile class, in the form of an ox with a highly conventionalized figure of a man on its back. This figure is utilized as the filler for the vessel, and the mouth of the ox is the spout. The tail is curled over to make a supplementary handle, and it ends, oddly enough, in an animal's head. On the body of the ox are trappings which include a sort of quilt with designs of winged sphinxes and foliage in low relief. The whole is covered with an opaque turquoise glaze and may be of Rhages ware of the thirteenth century.

There are besides two specimens of Rakka ware of the same period, one a fine deep bowl with aubergine purple glaze on the exterior over a boldly carved design; and the other a lamp shaped like a European hand-candlestick, but with a cup with three radiating spouts in place of the nozzle: it has a pale turquoise glaze. Both should be of thirteenth-century date.

Another interesting acquisition is a Syrian pottery albarello of graceful form and painted in blue under a clear glaze with floral scrolls and borders of 'false gadroons' in the style of Chinese blue and white porcelain of the early Ming period. The shape of this vase suggests a date in the fifteenth century.

Finally the Museum has received on indefinite loan from the National Museums of France a consignment of pottery fragments, with a few complete pieces, from the excavations at Susa. These come from an upper stratum where the objects found were mostly of the early Islamic period. They include many types which were also found at Samarra on the Tigris, such as lustred pottery, blue-painted pottery, thin pottery with stamped reliefs, unglazed ware with designs in thick blue enamel, pottery with splashed glaze in Chinese style, and some blue-glazed wares which may be a little earlier than Islam.

It is interesting to have these specimens from a Persian site to

compare with the Mesopotamian fragments from Samarra; and we record with pleasure the friendly act of the French authorities in sending them.

R. L. H.

### 13. ORIENTAL MANUSCRIPTS.

AMONG the very numerous manuscripts which have lately been acquired by the Department of Oriental Printed Books and Manuscripts the following call for especial mention:

1. A wooden tablet,  $23\frac{1}{2}$  inches long and  $5\frac{1}{2}$  inches wide, inscribed on both sides with Chinese Buddhist texts, which has been presented by His Majesty the King. This was written on behalf of the Nichiren Church of Japan by one of its leading representatives, the Reverend Giryū Takami, and testifies to the profound anxiety felt throughout Japan on the occasion of His Majesty the King's recent illness and to the severe mortifications of the flesh to which the Reverend Giryū Takami subjected himself in order to move the divine powers to restore His Majesty to health.

2. A fine manuscript of Se'adyah al-Faiyūmi's Arabic translation of the Pentateuch. To Se'adyah, more than to any other scholar, the modern intellectual movement in Jewish religious thought owes its origin, and his version of the Pentateuch may be compared in its influence upon Jewry to Luther's German Bible among Protestants. The present manuscript for the most part belongs to the thirteenth or early fourteenth century; but six folios (18-23) appear to be about a century older, and folios 1-16 are of the sixteenth century.

3. A folio volume containing the Kur'ān from Sūrah LII to the end, with some folios from the preceding part, accompanied by a Persian commentary which may be that of Rashīd ul-Dīn Fazl Ullāh al-Hamadāni (*obit* A.D. 1327). The Arabic text is written in a magnificent *thulth* script, embellished with fine illuminations in gold and colours, and the Persian is in an elegant *naskhi* hand. The writing and illuminations indicate that the date must be the thirteenth or fourteenth century.

4. A folio manuscript containing Abu 'l-Laith Nasr al-Samarqandi's Mukhtalif al-riwāyah, an Arabic treatise on the varying





X. CRUCIFIXION, FROM A PORTUGUESE MISSAL, 1512

traditions of the Hanafi school of jurisprudence, together with the commentary of Abu Ḥafṣ ‘Umar al-Nasafi; a fine copy, of the late thirteenth or early fourteenth century.

5. A poem on the Legend of Iskandar (i.e. Alexander the Great), with a full prose interpretation, both in Western Turkish. This work seems to be unknown to bibliographers. The manuscript is a well-written small quarto, the script pointing to a date in the seventeenth century.

L. D. B.

#### 14. ADDITIONS TO THE DEPARTMENT OF PRINTED BOOKS.

THE Department of Printed Books has recently acquired a copy of an apparently unrecorded early Portuguese Missal printed in Spain, the 'Missale secundū ritū z consuetudinē alme Bracharensis ecclesie', issued from the press of Juan de Porras, Salamanca, 'octauo idus Martij, 1512'. The Museum already possessed what appears to be the only recorded copy of the Breviary for the same use, issued from the same press in 1511. The Missal is printed in black and red, and has numerous large and small woodcuts. The Crucifixion cut is reproduced herewith (Plate X).

The Department has also acquired a copy, believed to be unique, of the first edition of Lord Herbert of Cherbury's 'De veritate, prout distinguitur a revelatione, a verisimili, a possibili, et a falso', published in Paris in 1624, the author being at the time ambassador in that city. This is believed to be the earliest purely metaphysical treatise written by an Englishman, and the existence of this edition has hitherto been known only from a reference in Lord Herbert's *Autobiography*. It was reprinted in London in 1633, and a copy of that edition has been hitherto the earliest in the Museum collection.

Another interesting addition to the Library is a copy of the very scarce first edition of John Speed's 'Prospect of the most famous parts of the World', published in London in 1627. This edition of this celebrated atlas was, until comparatively lately, unknown to bibliographers, who persisted in recording the edition of 1631 as the first. It is bound up with a copy of the fourth edition of Speed's 'Theatre

of the Empire of Great Britain' (London, 1627), with which it was probably issued. The Museum possesses a copy of the 'Theatre' dated 1627; it is not, however, a duplicate of that now acquired, but a different issue bearing the same date.

R. F. S.

## 15. SIXTEENTH-CENTURY DRAWINGS.

THE Museum has been fortunate enough to acquire three very interesting drawings of the early sixteenth century which occurred, all under wrong attributions, in a sale at Christie's on 11 February that included a small parcel of drawings from the collection, dispersed about thirty years ago, of F. Abbott, of Edinburgh. The drawings now bought by the Museum were formerly in the collection of Sir Thomas Lawrence.

The first (Plate XI) is a fine signed example of Hans Burgkmair, the leading painter and illustrator of the early Renaissance at Augsburg, representing the Visitation. St. Joseph, equipped for travelling with staff and flask, as in representations of the Flight into Egypt, attends the Virgin Mary, who clasps the hands of Elizabeth at the door of a Renaissance building. The drawing is in pen-and-ink with Indian-ink wash, in a fine state of preservation. Burgkmair's drawings are rare, and the Department, which possesses a very fine black chalk drawing by this artist, had previously nothing similar to this in technique.

The second drawing from this sale is a fine example of Flemish pen draughtsmanship about 1520, by an unknown artist of the Antwerp school. It represents the story of Aristotle and Phyllis, which occurs on a fine unique woodcut by Lucas van Leyden at Paris and was popular with artists of that period (Baldung, Burgkmair, &c.) as one of a set of examples of wise men led into folly by the influence of women.

The third, a pen-and-ink drawing, with Indian-ink wash, representing Judith and Holofernes, has been given by Mr. Henry Van den Bergh through the National Art-Collections Fund. It is also to be dated about 1520, but belongs to the Dutch school, and is by an artist influenced by Lucas van Leyden, to whom other drawings can be ascribed though his name is not known.

C. D.



XI. THE VISITATION, BY HANS BURGKMAIR



## 16. PRINTS AND DRAWINGS: MISCELLANEOUS ACQUISITIONS.

**D**RAWINGS by old masters recently acquired include a drawing dated 1562, of the Continence of Scipio, attributed to Pieter Aertsen (1507-75), of whom no drawings were previously in the Museum, and a charming water-colour, representing the Castle of Melissa in Calabria, by J. L. Desprez, one of the artists who accompanied Richard de St. Non on his travels in Italy and Sicily. This subject, like the two water-colours by Chatelet acquired last year, was engraved in the 'Voyage Pittoresque'.

A selection of thirty etchings by the Antwerp artist Cornelis Schut and two good specimens of another Flemish etcher, A. F. Bargas, 'Mariage de Campagne' and 'Marché de Campagne', are among the prints by old masters acquired during the last quarter.

Among English drawings recently acquired are a characteristic group of figures in water-colours by the interesting insane artist, Richard Dadd (1819-87) and two early pencil portraits by George Richmond, R.A., who is at present very slightly represented. One of these is the portrait (1827) of Welby Sherman (who engraved a scarce mezzotint after Samuel Palmer, 'Evening', acquired at the same time). The other, dated '1 o'clock p.m. Saturday morning, May 25th, 1831', is the portrait of Henry Walter, whose fine portrait drawing of Palmer is in the Museum. This little group is an interesting addition to the work that the Museum possesses of the friends who gathered round Samuel Palmer at Shoreham, Kent.

Another acquisition connected with this group of artists, and also derived from the Richmond collection, is that of three small unknown engravings by Edward Calvert, whose *œuvre* already represented in the Department was hitherto believed to be complete. Two of these are line engravings of women's heads. The third is a woodcut of a woman standing, holding a lyre (inspired, according to a pencil note, by a Greek gem). The woodcut of this subject already in the Museum and placed with Calvert's work is signed 'W. S.' and was doubtless cut by Welby Sherman; the hitherto un-

known original has now been secured. A monotype attributed to Samuel Palmer, who is not otherwise known to have used this process, was in the same lot.

A colour print by Charles Benazech (1787), 'Daphnis and Amaryllis', is interesting as an example of the French technique of printing from several plates, carried to perfection by Janinet, which was rarely used in England.

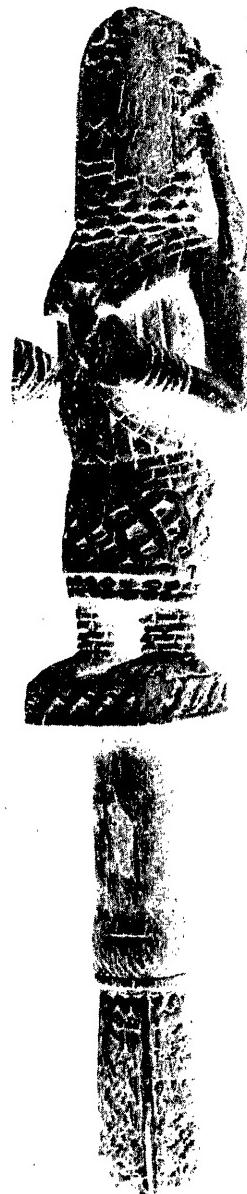
Wenzel Jamnitzer's 'Perspectiva Corporum Regularium', 1568, with numerous etchings by Jost Amman, is an important work for the history of etching in Germany in the second half of the sixteenth century. A set of proofs before letters of the beautiful title-pages to the separate parts was presented by the late Mr. Max Rosenheim in 1904, but the other etchings with which the book is profusely illustrated are new to the collection.

The National Art-Collections Fund has presented nine etchings by Seymour Haden, in states wanted to complete the collection of his work, selected from prints bequeathed to the Fund by the late Mr. C. M. Powell.

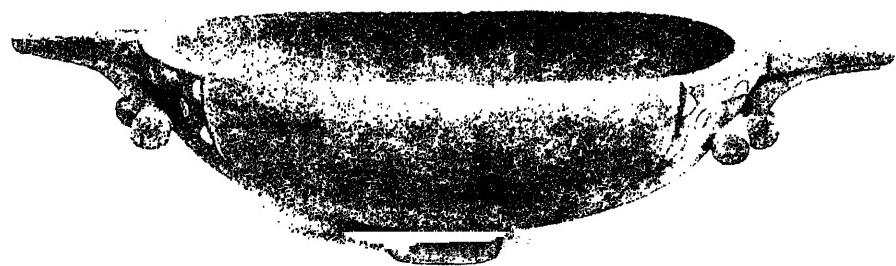
The annual gift of modern prints by the Contemporary Art Society was this year on a smaller scale than usual, the collection of the Society being still in active circulation among provincial galleries. The prints recently given include a fine series of four large woodcuts, 'The Paradise Sonata', by Max Svabinsky, of Prague; 'The Seine at Paris', a woodcut by another Czech engraver, Vladimir Silovsky; the 'Interior of S. Sofia, Constantinople', by an American etcher, Philip Giddens; colour prints by W. Giles and J. Platt, and a portrait of the Belgian poet Verhaeren, by Armand Rassenfosse.

Among other modern prints recently presented are two of the little-known etchings by J. M. Swan, R.A., 'the violinist Chappel' (in two states) and 'Leopard reclining'; two dry-points by H. Rushbury, A.R.A., of Lothbury Court and Governor's Court, Bank of England (presented by the Governor and Company of the Bank of England); three etchings by G. L. Brockhurst, A.R.A., and three by Anthony Raine-Barker. Selections of proofs by two modern French wood-engravers, Alfred Latour and Fernand Siméon, have been acquired by gift and purchase respectively.

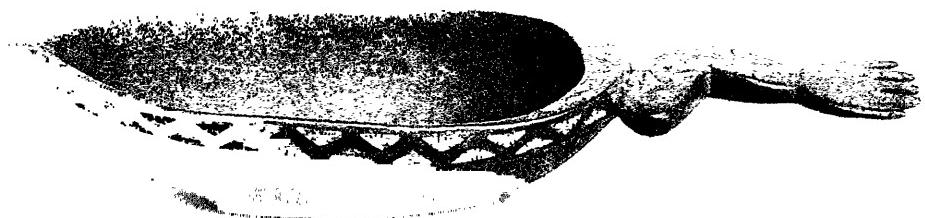
C. D.



XII. IVORY FLY-WHISK HANDLE FROM BENIN



*a*



*b*

XIII. MELANESIAN FOOD-BOWLS

17. CARVED IVORY FLY-WHISK HANDLE FROM BENIN.

THE Trustees of the Christy Collection have recently presented to the Ethnographical Department an excellent and typical example of early carving in ivory by the natives of Benin in Southern Nigeria. (See Plate XII.) It belongs to a class of objects of which only some half-dozen are known to exist, and which have with some probability been explained as the handles of fly-whisks, such as are believed to have been carried formerly as symbols of rank or office. It terminates in the figure of a native woman, represented as wearing a beaded head-dress and necklace, similar to those of the well-known girl's head in bronze. Above her ears are quatrefoil ornaments from which depend a pair of locks carved in openwork on either side. Unfortunately both the hands of the figure are missing, but it may be presumed that they were originally depicted in the act of striking a gong with a stick, as in the case of the few other known examples. The head, is, as usual, so much worn with handling that the features are barely distinguishable. The squared distal end, ornamented with an interlaced pattern in relief, is hollow and provided with four pairs of small holes for the attachment of the functional part of the whisk, which generally consisted of a horse's tail. This part of the carving is also considerably worn with use, and the whole piece shows signs of weathering and age. It may confidently be ascribed to the sixteenth or seventeenth century, when, partly no doubt in response to the stimulation of recent European contact, the artistic impulse of the Benin people attained its highest and most distinctive forms of expression in bronze and ivory. (Length 12½ inches.) (Cf. C. H. Read and O. M. Dalton, *Antiquities from the City of Benin ... in the British Museum*, London, 1899, p. 40; F. von Luschan, *Altertümer von Benin*, Berlin, 1919, p. 476.)

H. J. B.

18. WOODEN FOOD-BOWLS FROM THE SOLOMON ISLANDS: LEVERHULME GIFT.

A NUMBER of interesting objects from the Solomon Islands and other parts of Melanesia have recently been added to the Ethnographical collections by the gift of Lord Leverhulme. These

include a canoe inlaid with shell, about 15 feet in length, with double human heads carved on the raised prow and stern, probably from New Georgia, and various types of wooden food-bowls used at feasts. Two of the latter are illustrated in Plate XIII, figs. *a* and *b*. To judge from their style, they are both from the northern end of San Christoval, or more probably from the adjacent small island of Ulawa. Fig. *a*, measuring 4 ft. 2 in. in length by 1 ft. 4 in. in breadth, is evidently one of the larger bowls in which yam mash or yam soup was prepared, the latter by the primitive method of dropping heated stones into it. Both bowls are carved of the light wood of the *tapa'a*, known in Queensland as the milkwood tree, and have the surface blackened with juice from the *o'a* tree (*Bischoffia javanica*) mixed with charcoal. Their borders and ends are handsomely ornamented with inlaid pieces of cone and pearl shell respectively, a form of decoration characteristic of this region. The 'wing and beak' design of the carved ends of the larger bowl is probably derived from the frigate bird, which is often represented in more realistic style on these bowls; in fig. *b*, which is 18 inches in length, the handle takes the rarer form of a bent human arm, suggesting that it was used as a ladle.

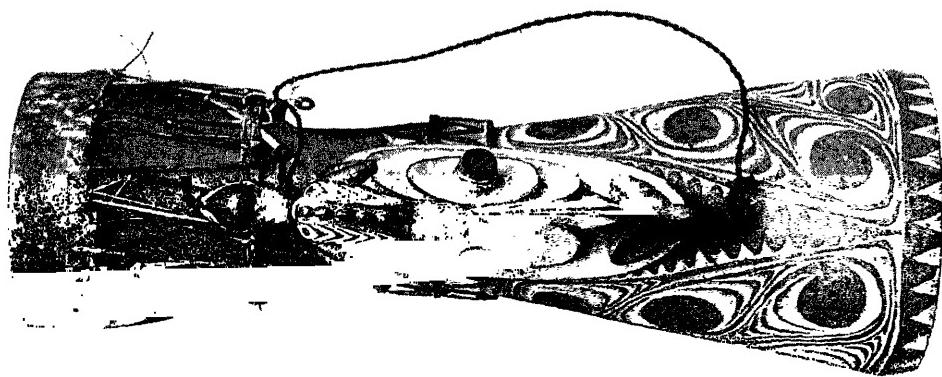
The collection also includes two fine specimens of ceremonial axes, from New Caledonia, with discoid heads of nephrite, formerly in the Rosehill collection of the late Earl of Northesk. A printed label attached to one states that it was obtained on the voyage of H.M.S. *Challenger*, 1873-6, although that vessel did not actually visit New Caledonia, but passed by way of the Central New Hebrides. They were both illustrated in Christie's Catalogue of 14 July 1924.

H. J. B.

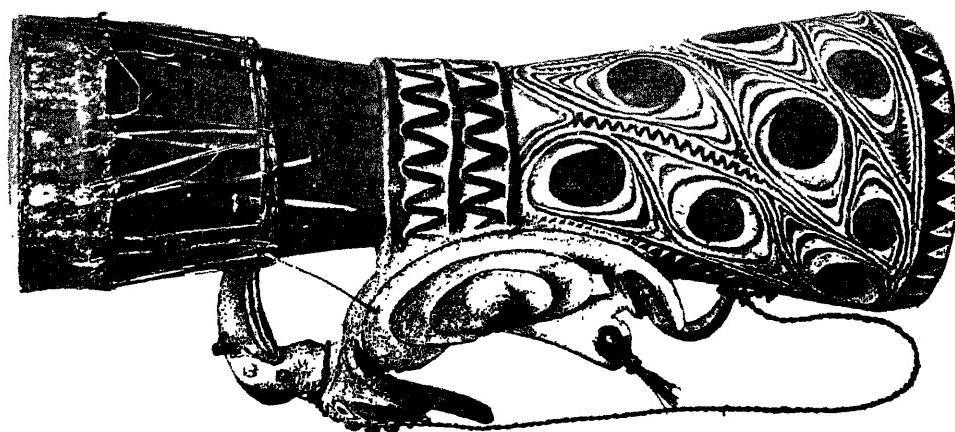
#### 19. CARVED DRUM FROM NEW GUINEA.

BY the generosity of the Rev. F. R. Bishop a fine specimen of a wooden drum from Northern Papua has been added to the Christy collection in the Ethnographical Department (Plate XIV). It is stated to have been collected in the middle region of the Sepik, and on stylistic grounds may be ascribed to the cultural area lying between 100 and 150 miles from the mouth of that river. It is cut

*b*



*a*



XIV. CARVED DRUM FROM NEW GUINEA



to the usual hour-glass shape from a single log of wood, hollowed throughout; the membrane is of mammal's skin fixed in position by cane lacing, which is tautened by the insertion of a bone peg. The waist is ornamented with two zones of zigzags in relief, and the whole of the lower half with a distinctive pattern of continuous spirals having very pronounced nuclei, which is characteristic of pottery from the same region. The sunk portions are painted white to emphasize the design.

The most interesting feature of this drum, however, is the handle. It is in the form of a somewhat grotesque human head, with protruding 'telescopic' eyes and elongated tongue, surmounted by a lifelike figure of a hornbill—presumably the wreathed hornbill (*Rhytidoceros plicatus*), the only species which occurs in New Guinea—although the grooves on the top of the bill have been omitted by the artist. The nose of the face has the septum pierced, as in life, and is provided with a small grass tassel; the hornbill is similarly adorned with a grass tuft through the nostrils.

Drum handles commonly assume human or bird forms in New Guinea, but the combination of the two motives is unusual. Although direct evidence is lacking, it is tempting to suppose that the hornbill represents the totem of the human face, which, in turn, may be that of an ancestral spirit. Our knowledge of the religious ideas of the Sepik River natives is lamentably meagre at present; but in New Ireland carved ancestral figures are commonly surmounted by birds, which are known to have a totemic significance.      H. J. B.

## 20. BARON DE WALDECK'S JOURNAL.

A REMARKABLE example of longevity was afforded by Baron Jean Frédéric Maximilien de Waldeck, who, born at Prague 16 March 1766, died at Paris in his 110th year 29 April 1875. His attainment of that age was not due to any excessive care for his health and person. On the contrary, he had lived an unusually adventurous life, serving both by land and sea in the forces of the French Republic, and exploring in both Africa and America. It is probably his work in the latter continent which has made his name most widely known. His two volumes on the antiquities of Yucatan and Mexico (the litho-

graphs of the second of which were prepared by him at the age of a hundred) are well known to students of American archaeology, and some of his drawings, which represent elephants' heads, were referred to in *The Times* in 1927 during a controversy as to the origin of the Maya culture. A special interest therefore attaches to a recent acquisition by the Department of MSS. This (Add. MS. 41684) is a volume of Waldeck's journal, which in its present state (it has lost some leaves at the end) covers the period 14 October 1829–21 August 1837, during most of which time he was in México. It is accompanied by a smaller volume (Add. MS. 41685) containing miscellaneous notes on the country. Neither seems to include any reference to the supposed representation of elephants on the Maya monuments, but the journal gives much information as to Waldeck's work and the conditions under which it was carried on, amid constant deluges of rain, sometimes in indifferent health, and with frequent interruptions. He seems to have been an honest man, though not incapable of deceit on occasion, for he records, 27 January 1835, that a map of Tabasco, given to an acquaintance, 'n'était pas, en aucune manière corecte' (*sic*; Waldeck's spelling is erratic), because he did not wish to give away all the information he possessed; and he frequently criticizes the work of predecessors; but he had clearly a strong conviction of a connexion between American and Asiatic culture, finding Indian deities on the Mexican monuments and once (5 May 1833) laconically recording at Palenque 'découvert un monument Egyptien dans les souterrains'. Since therefore actual photographs of an inscription at Palenque, in which Waldeck's drawings show the heads of elephants, reveal something quite different, his evidence, where it cannot be checked, must be regarded with caution.

It is, however, even more as a human document than for its scientific value that the journal is interesting, and it would repay publication as a record of enthusiastic work under innumerable difficulties and a revelation of a racy and on the whole, despite obvious foibles, attractive personality. To have worked, for the most part single-handed, through two or three rainy seasons in the tangled jungles of tropical America, when between 65 and 70, in frequent

peril from reptiles and wild beasts, and once actually bitten by a poisonous snake, would in any case be remarkable; but Waldeck also passed through a severe epidemic of cholera, two or three revolutions, and some violent quarrels with his companions, in the course of which he was repeatedly threatened with assassination. He was too in chronic want of money and had to resort to various expedients, the painting of portraits, the sale of books and scientific instruments, touting for subscriptions, and play (frequently unsuccessful), to raise funds for his daily needs. Finally, a generous grant from Lord Kingsborough relieved him of anxiety, and he was preparing, at his benefactor's wish, to start for Guatemala, when most of his papers and drawings were seized by the Mexican Government. He returned to Europe, to learn that Lord Kingsborough had died in a debtor's prison, and, to his great disgust, to be robbed of three pounds in a London omnibus.

The journal, beautifully written, in a small, exact hand, was apparently copied from his 'journal de poche'; but it was written on the spot, from time to time, and contains later additions and corrections. One of these is interesting, as it shows that he was at one time in error as to his age. He wrote under date 16 March 1830 'J'ai accompli mes 62 ans', but has altered the 2 to 4 and written in pencil below: 'Erreure je suis né en 66 et baptisé en 68'. H. I. B.

## 21. OTHER GIFTS.

AMONG other gifts received during the months of February to April, the following may be mentioned:—

Two engravings of the Bank of England, by H. Rushbury, A.R.A., presented by the Governors of the Bank.

A Mycenaean jar, probably from Cyprus, presented by Miss D. K. Pawle.

Four pottery vessels of the early Bronze Age from Nagyrev, Hungary, presented by L. C. G. Clarke, Esq., F.S.A.

Series of Asturian implements from the Riera Cave, Asturias, presented by the Conde de la Vega del Sella.

Roman and Early British pottery fragments, &c., from Skegness, presented by C. B. Wood, Esq.

Flint implements and flakes from Transjordan, presented by O. G. S. Crawford, Esq., F.S.A.

Flint implements from Ipswich and elsewhere, presented by J. Reid Moir, Esq.

Woven basket of cedar bark and wool, ornamented with totemic designs, from the Queen Charlotte Islands, presented by St. George Littledale, Esq.

Unique silver penny of David I of Scotland, struck at Carlisle, presented by L. A. Lawrence, Esq.

Rare bronze coin of Marcus Aurelius, Lucius Verus, and Lucilla, presented by Prof. P. O. Mabbott.

Twenty-one volumes (with a case of maps) of Mr. David Hunter Miller's Diary at the Peace Conference at Paris; one of a very limited number of copies printed, presented by the Carnegie Endowment for International Peace.

Several autograph MSS. of works by Mr. Henry Festing Jones, presented by A. T. Bartholomew, Esq.

Original signet-warrant of Henry VIII, 1512, conferring on Walter Copynger the privilege of wearing his bonnet in the King's presence: deposited on indefinite loan (with intention to bequeath) by the Rev. H. Copinger-Hill.

Autograph MSS. of works by Frances Hodgson Burnett, including parts of 'That Lass o' Lowries', 'A Lady of Quality,' and 'His Grace of Osmonde,' presented by Vivian Burnett, Esq.

One hundred and fifty-two drawings by H. C. Selous illustrating Ovid's Metamorphoses, presented by Mrs. Warren.

Jar of the Late Minoan III period from Crete, excavated by the late R. B. Seager, and presented by Christian T. Doll, Esq.

Carved wooden female figure used as a fetish by the Yassi Secret Society, Sierra Leone, presented by W. Page Rowe, Esq.

Series of ancient pottery vases, Chimu style, from Peru, presented by Mrs. H. Griffin.

Two palaeolithic hand-axes, &c., from the Vaal River, S. Africa, presented by F. G. Van Alphen, Esq.

Six brass figures of Hinduist deities, from India, presented by Lady Nugent.

Silver penny of Saxon date (probably a Danish imitation of a coin of Aethelred I), found at Lindisfarne, presented by H. M. Commissioners of Works.

Twenty-seven books (printed and MS.) in Persian and Arabic, dealing with the religious movement led by the Bāb in the nineteenth century, including letters and other documents, presented by Mr. Habibullah Huweyda, Persian Consul-General at Beirut.

Nine etchings by Seymour Haden and three portraits, bequeathed by Mr. C. M. Powell through the National Art-Collections Fund.

Gold annular brooch of the fourteenth century, found at Writtle, Essex, in 1847, presented by F. A. Harrison, Esq.

Flint implements from Sturry, Kent, &c., presented by J. P. T. Burchell, Esq., F.S.A.

Ancient pottery vase from the Gold Coast, presented by R. P. Wild, Esq.

Ethnographical series from Eastern Bolivia, presented by W. Bourke Borrowes, Esq.

Stone and bronze figures of Hinduist deities, from India, presented by Mrs. A. E. Pool.

Carved spears, &c., from New Guinea and Admiralty Islands, and a 'juju' from Kula, S. Nigeria, presented by Mrs. E. M. Maxwell.

Thirty pieces of early Islamic pottery, excavated at Susa, deposited on indefinite loan by the Directorate of the National Museums, Paris.

Selection of twenty-eight silver Iberian coins of the second century B. C. (nine from a hoard found at Cordoba, and the remainder apparently from a similar find), presented by Dr. W. L. Hildburgh, F.S.A.

Selection of 106 Roman bronze coins of the end of the fourth century, from the Weymouth Bay Estate hoard, presented by the owners of the hoard, R. B. Taylor, Esq., W. E. Tucker, Esq., and A. J. Mayne, Esq.

## EXHIBITIONS.

### I. BRITISH DRAWINGS AND ETCHINGS OF THE NINETEENTH CENTURY.

THE exhibition of British drawings of the nineteenth century contains a representative selection, as regards both subject and style of drawing, of the great mass of material that the Department contains. Some celebrated drawings are included, and many that are unfamiliar, this part of the collection being less explored by students than the drawings of the foreign schools. Recent exhibitions having been devoted to the work of Blake and to the Norwich School, these artists are now sparingly represented, and in general it must be understood that only a few picked specimens could be exhibited of artists, by whom in most cases numerous other drawings are in the collection.

Among portraits, those by Lawrence, Harlow, and Wilkie, the sturdy 'Samuel Palmer' by Walter, and Margaret Carpenter's drawing of Felix Slade may be mentioned, while silver-points by Strang (Richard Garnett and William Sharp) and pastels by Rothenstein (John Davidson and Charles Shannon) occur at the close, where a few early works of artists still living are hung. Special groups have been arranged of Alfred Stevens; of the disciples of Blake (George Richmond, Palmer, Calvert); of the Pre-Raphaelites (Holman Hunt, Rossetti, Millais, Collins, Madox Brown, and the later generation, Burne-Jones and Simeon Solomon); and of late-Victorian academic artists like Leighton, Watt, Poynter, Albert Moore, and Sir William Richmond. Among animal painters, Landseer, Briton Riviere, Stott, and especially Swan are well represented. By landscape artists almost entirely works in monochrome have been chosen, fine examples being included of Crome, Cotman, De Wint, Constable, and many more. The work of black-and-white illustrators is also exemplified, and in particular that of the *Punch* artists (Leech, Keene, Du Maurier, Tenniel, Phil May), while Beardsley represents a different tendency.

In another compartment of the gallery is hung a fine selection of original etchings of the nineteenth century, illustrating the Norwich School and the Scottish masters of dry-point and etching about 1820

(Wilkie and Geddes), then Samuel Palmer and Charles Keene, who lead on to the etchers chiefly associated with the great revival of etching that took place about 1850, Whistler and Seymour Haden. Legros, though a Frenchman, is included on account of the great influence that he exerted, when Professor at the Slade School, on British etching, and his two leading disciples, Strang and Holroyd, have considerable groups, while the last is devoted to the early work (before 1900) of a living etcher, Sir D. Y. Cameron, R.A. C. D.

## II. JAPANESE SCREENS AND INDIAN PAINTINGS.

**A**N exhibition of Japanese screens, with a small selection of Indian paintings, was opened on 16 May, and will be on view throughout the summer. Though the Museum is by no means as rich as could be wished in Japanese screen-painting, the series chosen from the collection for the present exhibition gives a fairly adequate idea of the various schools and styles. The screen deposited on loan by the Hon. Mrs. Robert Wood, a scene from a story, perhaps the Ise Monogatari, is typical of the Tosa school of the fourteenth to the fifteenth centuries. This is the most purely Japanese school, quite independent of Chinese models. The conception is boldly decorative. Straight lines and angles, foiled by curving forms, play a much greater part in the design than with the Chinese. But the decorative scheme, with its gold ground and glowing colour, only enhances the summary force and dramatic intensity of the figure drawing. A screen attributed to Unkoku Tōgan (sixteenth century) represents the utterly contrasted Chinese style, with its lake and crags, fishing-boats and twisted pines, painted in monochrome. Kanō Yeitoku, and later Sōtatsu, Kōrin, and their followers, sought to fuse together the rich colour and decorative design of the Tosa school with the unified and vigorous simplicity of the Chinese style. Examples of this effort are shown in the exhibition. A pair of screens of uncertain authorship, 'Bamboos in Snow', is particularly noteworthy for its singleness of motive combined with complex subtleties of drawing and colour within the main masses. On the opposite wall is a pair of screens by Tanyu (seventeenth century) 'Moonlight and Mist', painted in ink in the Chinese tradition with this master's audacious virtuosity of

brush but tranquil in its general effect of vast spaces and shapes of hills dimly rising from milky vapour. A two-leaf screen by Hōitsu, 'Young Fir and Red Acacia', with its gleaming harmonies of sharp green and flame-red on a silver ground, shows a later phase of the Kōrin school, influenced by the naturalistic movement of the late eighteenth century.

The Indian paintings are chosen from the fine series in the Sub-Department. Both Mogul and Hindu schools are represented in works dating from the sixteenth to the nineteenth century. A few recent acquisitions are included.

L. B.

#### RECENT PUBLICATIONS.

IN the last part of the QUARTERLY (vol. iii, p. 116) mention was made of an exhibition of Twentieth-century Foreign Printing, arranged in view of the International Typographic Conference to be held in London during April. Before the actual date of the Conference, the scope of the exhibition was enlarged, and its usefulness increased, by the generous offer of the Lanston Monotype Corporation to print an illustrated catalogue of it. In view of this offer, which the Trustees accepted with gratitude, it was thought best to enlarge the exhibition by including in it examples of English as well as of foreign printing, thus making it a conspectus of fine printing within the last decade. The exhibition, as thus rearranged and catalogued, contains specimens from the following countries (with the number of volumes shown in brackets): Great Britain (66), United States (27), Germany (27), Holland (17), Belgium (2), France (24), Spain (9), Italy (6), Switzerland (1), Denmark (1), Norway (1), Sweden (2), Poland (2), Czecho-Slovakia (3).

The descriptions in the Catalogue state in each case not only the name of the printer but the character of the types used. Eight facsimiles are inserted, three being from English books, two from American (by Bruce Rogers and Updike), one from German, one from Dutch, and one from French. In addition, the Catalogue is itself an exhibit, being the first use of a monotype recutting of the fount used in Pietro Bembo's *De Aetna* (Venice, Aldus 1495). It is printed at the Cambridge University Press, and is sold for half a crown.

It will be remembered that the Lanston Monotype Company in 1927 produced a sumptuous Catalogue of the exhibition of Greek Printing Types then arranged in the Museum, and presented the whole edition to the Trustees, to be sold for the benefit of the funds of the Department of Printed Books, the proceeds to be applied especially to the purchase of finely printed books. This generous offer (which proved highly beneficial in the previous instance) has been renewed in the case of the present cheaper publication, which will be found to be a very pleasing record of an interesting exhibition.

The object of these exhibitions is to encourage public and trade interest in good printing, a movement in which this country has held a foremost place since the days of William Morris. The example and practice of the Lanston Monotype Corporation prove that the most modern developments of typographical machinery can be placed at the service of the best art. Some of their recent experiments in fine printing (applicable to small volumes no less than large) are quite charming.

THE second edition of the little handbook entitled *How to Observe in Archaeology* (2s. 6d.) has been extensively revised. As is stated in the Preface, Mr. C. L. Woolley has made large additions to the chapter on 'Method', in the light of his experiences at Ur, while Messrs. R. A. Smith, E. J. Forsdyke, and G. M. Fitzgerald have revised or rewritten the sections dealing with the Stone Age, Greece, and Palestine respectively. A short note on Mines and Quarries has been added by Mr. O. Davies. The appendix dealing with Laws of Antiquities has been expanded, so that it now gives summaries of the laws in force in Greece, Turkey, Cyprus, Egypt, Palestine, and Iraq, together with the principles laid down by the Archaeological Joint Committee in 1921 as desirable for the administration of antiquities in mandated and similar territories, on which were based the recommendations put forward by the International Committee in Paris for adoption by the League of Nations. While, on the one hand, it is now generally recognized that the Governments of lands possessing objects of archaeological interest are entitled to reserve the prior right to any object found in excavation, it is also explicitly recognized

everywhere except in Greece and in Turkey that it is both wise and just to allow the excavator a liberal return for his labour and expense. The position of Greece in this respect of course stands on a special footing; but if archaeological research is to be pursued in Asia Minor, as is much to be desired, it is almost essential that Turkey should come into line with Egypt, Syria, Palestine, and Iraq.

This little volume, which owes both its origin and its revision to Mr. G. F. Hill, is a most valuable handbook for the traveller with archaeological tastes, and can also be used with advantage in museums at home.

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**I**N the course of the present year the monastery founded by St. Benedict at Monte Cassino in A. D. 529 celebrates its fourteen hundredth anniversary. By its foundation, by its famous library, and by the special school of calligraphy which was formed there, Monte Cassino can claim to be the fountain-head of the great school of learning for which the Benedictine Order is illustrious. The Trustees of the British Museum have accordingly thought it appropriate to offer, as their contribution to the celebration of this anniversary, a reproduction of a manuscript in their possession which originally emanated from the scriptorium of Monte Cassino itself. This is Additional MS. 30337, an Exultet Roll, written probably about the years 1070-80, which is believed to have remained at Monte Cassino until the beginning of the nineteenth century, and was acquired by the British Museum in 1877.

An Exultet Roll forms part of the ritual of the ceremony of the Blessing of the Candle, which takes place on Easter Eve in the Roman Church, symbolizing both the pillar of fire which went before the Israelites in the wilderness and the Resurrection of Our Lord. During the ceremony a long passage is chanted, beginning with the words *Exultet iam angelica turba*. This was written out on a separate roll, with the musical pneums, and was often decorated with pictures. The roll is written vertically, not horizontally (i. e. with the lines running across its width, not disposed in columns along its length), and as the reader proceeded with his chanting, the upper portion of the roll was allowed to slip over the front of the desk,

facing the congregation; and in order that the pictures on it might be intelligible to the congregation, they are placed upside down in relation to the text. Such rolls were largely produced at Monte Cassino in the second half of the eleventh century, and this is perhaps the finest of them. As now reproduced, it occupies nineteen plates of folio size, accompanied by a description by Mr. J. P. Gilson, and placed in a portfolio. The style of illumination is Byzantine in its origin, and the writing is the 'Beneventan' script characteristic of Monte Cassino.

A copy of this publication has of course been presented to the monastery of Monte Cassino, and another (the first delivered from the press) was personally offered to His Holiness Pope Pius XI, who, as a scholar and librarian, took a lively and expert interest in it.

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**A** SECOND edition has been published of the *Guide to the Select Greek and Latin Inscriptions exhibited in the Department of Greek and Roman Antiquities*, first issued in 1917. The alterations, both in contents and in arrangement, are slight, and it is hoped that the Guide, with its table of alphabets and facsimiles of some of the most interesting inscriptions, will continue to serve as an introduction to classical epigraphy and to the inscriptional sources of classical history.

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**A**PUBLICATION which, though not official, is closely connected with the Museum is *A Century of Exploration at Nineveh*, by R. Campbell Thompson and R. W. Hutchinson (Luzac & Co., 7s. 6d.). This book comprises a summary of previous excavations on the great mound of Kuyunjik, from Rich, Botta, and Layard down to Rassam and Budge, and then in fuller detail those in which Mr. Campbell Thompson was himself concerned, first in conjunction with L. W. King in 1902-5, and then again recently with Mr. Hutchinson in 1927-8. This last season's work is fully described, and the present volume takes in respect of it an authoritative position in the annals of Assyrian excavation. There is much more work to be done at Kuyunjik, and the first and most obvious duty is to clear the palace of Ashurnasirpal, of which a corner was discovered at the end of the last season. This is the earliest palace as yet brought to

light at Kuyunjik, but Mr. Thompson indicates that there may be others earlier yet to be found. Mr. Thompson and Mr. Hutchinson intend to resume work next autumn, and with a view to raising funds for the purpose Mr. Thompson had generously offered to place a large number of copies of his book on sale at the Museum, the proceeds to be devoted to the excavation fund. Now, through the liberality of Sir Charles Hyde and through the appropriation to this purpose of the income of the Gertrude Bell bequest, it is hoped that sufficient funds are available for some seasons' work, without imposing this sacrifice on Mr. Thompson. Mr. Thompson will be digging on behalf of the Museum, which has such a special historical position with regard to the Mound of Kuyunjik, and the excavator's share of the objects found will, so far as they are needed, come to the Museum.

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A SHORT pamphlet on *Scarabs*, by H. R. Hall, has been added to the series of Museum publications for the benefit of those who are interested in Egyptian or Assyrian archaeology, and who, while not being experts themselves, desire to have the results of the best expert knowledge. It explains the various shapes, materials, and uses of the scarab in Egypt, with the variations characteristic of different periods, and gives drawings and photographs of typical specimens. Finally, while describing a few of the most glaring types of forgeries by which the credulous traveller is deceived, it warns him that 'rules by which forged scarabs can be told from genuine, which are often asked for, are impossible to give.'

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THREE additions have been made to the series of coloured reproductions of Chinese paintings (5s. each). One of these, a picture of Pekingese dogs, is of the same general character as others in the series, but the other two break rather fresh ground, being reproductions of two of the Buddhist paintings found by Sir Aurel Stein at the caves of the Thousand Buddhas at Tun-Huang, and originally included in his publication with that title (1921). It is hoped that they will interest, and will be found useful by, students of this early period of Chinese painting.

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**G**REEK and Roman bronzes have hitherto been represented in the Museum postcard-series by two sets, nos. 28 and 79. Set 28 has now been broken up, and four sets formed in its place. Of these the new set 28 consists of bronzes illustrating Greek and Roman costumes; no. 85 contains select Greek and Roman Bronzes, supplementing no. 79; while no. 86 illustrates Greek and Etruscan bronze-work in relief, and no. 87 Greek, Etruscan, and Roman Decorative Bronzes, i. e. utensils such as tripods, buckets, mirrors, lamps, and strigils, decoratively treated. Each set contains, as usual, 15 cards with a leaflet of description.

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**A**NOTHER new set of postcards deals with watches, forming a companion set to no. 77, on clocks. In date the watches illustrated range between about 1550 and 1687. They include astronomical watches, watches with decorated cases, watches of strange shapes (death's-heads, stars, crosses, or fritillaries), and watches with 'association' interest, such as those which are supposed to have belonged to Cromwell, Milton, and James II. Minute watches, and watches of fanciful shapes, are by no means a new development of the twentieth century.

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#### NOTES

**D**URING the last winter Mr. Guy Brunton for the second time conducted excavations for the British Museum (but at his own expense) in the Badari district of the eastern desert of Egypt, almost twenty miles south of Assiut. The first object was to obtain evidence as to the date of the early civilization to which the name 'Badarian' has been given. In this Mr. Brunton was successful, for by finding a characteristic Badarian stratum into which Early Predynastic graves had subsequently been sunk he was able to establish the priority of the Badarians, though the extent of that priority is still uncertain. He also discovered small groups of graves, showing a culture distinct from, and perhaps earlier than, the Badarian, to which he provisionally gives the name of Tasian, from the locality in which they were

found. The skulls of these people, as well as their utensils, show marked differences from those of the Badarians.

Besides these primitive burials, graves were discovered of the Early Predynastic period, containing finely worked flint knives and other implements; and a cemetery of a southern tribe, akin to the Bisharin of to-day, with fuzzy black hair, who seem to have settled in Egypt (perhaps as mercenaries) between the XIIth and XVIIIth Dynasties, and to have become progressively Egyptianized during their stay.

Some of the best of the individual finds have naturally been retained at Cairo, but a considerable number have been brought to the Museum, where an exhibition will be arranged in the Nimroud Gallery in the course of July. Mr. Brunton hopes to continue his explorations next winter, provided that sufficient financial support is forthcoming to cover the actual cost of excavation apart from personal expenses. For the purpose of clearing up the earliest history of the Nile Valley his investigations are of the first importance.

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It is worth noting, with reference to Art. 11 in this number, that the authenticity of all the Mas d'Azil coloured pebbles has lately been called in question by M. Ad. de Mortillet, who professes to know that they were produced by workmen on the spot (*Bull. de la Société Préhistorique de France*, xxvi. 177, March 1929). The revelation is somewhat belated, as M. de Mortillet claims to have been acquainted with the facts for five and twenty years; and the controversy may be left to the French archaeologists (already sufficiently occupied with the Glozel affair), and especially to the Abbé Breuil, from whom the specimens recently acquired by the Museum were received.

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An exhibition of the results of the last season's work at Ur will be opened early in July.

## 22. THE KING'S MESSAGE TO HIS PEOPLE.

HIS MAJESTY THE KING has been graciously pleased to present to the Museum the original of his Message to his People, issued from Craigwell House on 22 April 1929. The Message is typed on two sheets of quarto paper and a portion of a third. It is headed 'To My People', and bears the autograph signature, in firm characters, 'GEORGE R. I.'

The central portion of the Message will be well remembered: 'It was an encouragement beyond description to feel that my constant and earnest desire had been granted—the desire to gain the confidence and affection of my People. My thoughts have carried me even further than this. I cannot dwell upon the generous sympathy shown to me by unknown friends in many other countries without a new and moving hope. I long to believe it possible that experiences such as mine may soon appear no longer exceptional: when the national anxieties of all the Peoples of the World shall be felt as a common source of human sympathy and a common claim on human friendship. . . .

'I hope that this message may reach all those, even in the remotest corners of the world, from whom I have received words of sympathy and goodwill.'

The Message has been placed on view in a special case in the Manuscript Saloon.

## 23. MR. GALSWORTHY'S 'FORSYTE CHRONICLES'.

BY the generous gift of the author the original holograph MSS. of the greater part of Mr. Galsworthy's series of novels and interludes dealing with the fortunes of the Forsyte family has been added to the Museum collections. The series falls into two parts, one *The Forsyte Saga* consisting of *The Man of Property* (the original MS. of which has been destroyed), *The Indian Summer of a Forsyte*, *In Chancery*, *Awakening*, and *To Let*, the other *A Modern Comedy* comprising *The White Monkey*, *The Silver Spoon*, and *Swan Song*, the two parts together being entitled *The Forsyte Chronicles*.

Mr. Galsworthy's gift includes the MSS. of all these, with the exception of *The Man of Property*, together with the MS. of the

Preface to the French edition of *The Man of Property*, the original draft of the Forsyte Family Tree printed with *The Forsyte Saga*, plans of the house at Robin Hill built by Philip Bosinney for Soames Forsyte, and various notes by Mr. Galsworthy on the times and places of the writing of the novels. In one of these notes he explains the destruction of the MS. of *The Man of Property*:

'The original and the typed MSS. of "The Man of Property" were destroyed by me early in the day, in shame and despair at their chaotic and illegible condition. This book was begun in May 1903 at my sister's (Mabel Reynolds) house 10 Tor Gardens, Campden Hill, and finished at Levanto on the Italian Riviera on February 20, 1905, after which it received a year's revision, and was published in March 1906. It was written in restless circumstances and on all sorts of paper, and was terribly cut about. Nevertheless I much regret the moody destruction of those sheets.'

Another note written on the same day, 19 August 1920, gives the history of the writing of *The Forsyte Saga*:

'I originally called "The Man of Property" by this name, and had no intention of continuing that book with sequels. Some three years, however, after it was published I became haunted by the notion of Old Jolyon's Indian Summer which ultimately got itself written in the spring of 1917. Not until one Sunday in July 1918 did the full scheme of development come to me. (That was the happiest day of my writing life.) And almost at once I began "In Chancery", which interrupted by editorship of "Reveille", an American tour, and the writing of "The Skin Game", was not finished till Nov. 4, 1919. The link between it and "To Let", "Awakening," was written in Paris and Biarritz at the end of that year and the first weeks of 1920. And then in Spain at Malaga, on January 16th, 1920 I went straight on to writing the last act of the long drama ("To Let") and finished it at Grove Lodge, Hampstead, on Aug. 15, 1920, the first day of my fifty-fourth year.'

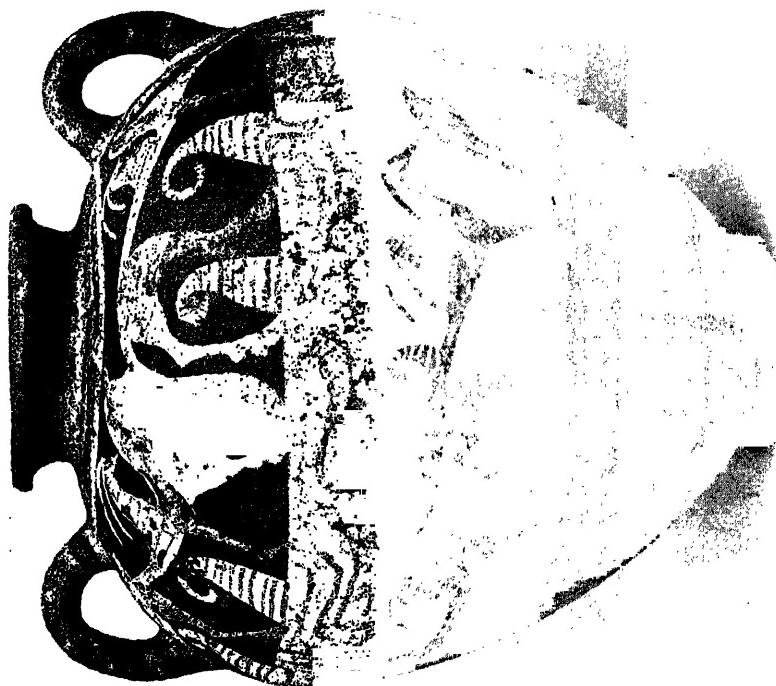
Notes to the separate novels show that the second part, *A Modern Comedy*, was begun on 2 November 1922 and concluded on 1 August 1927, so that the writing of the whole series of 'Forsyte Chronicles' covered the period 1903 to 1927.



XV. TWO ETRUSCAN VASES



*b*



*a*

Mr. Galsworthy's gift, which recalls that by Thomas Hardy of the autograph MSS. of *The Dynasts* and *Tess*, is a notable enrichment of the Museum collection of autograph MSS. of the great works of English literature, among which 'The Forsyte Chronicles' have already won their place as a picture, by the hand of a master, of a section of English society from the Victorian age to the present day.

Selections from the MSS. are on exhibition in the Grenville Library.

R. F.

#### 24. TWO ETRUSCAN VASES.

THE fantastic decoration of the larger of two vases recently obtained for the Department of Greek and Roman Antiquities irresistibly recalls the frescoed walls of the Tomba Campana at Veii, oldest and quaintest of Etruscan tombs; but the vase belongs to a more primitive stage of art and cannot be assigned to a later date than the first half of the seventh century B. c. (Plate XV *a*). In the Museum collections the well-known Polledrara amphora from Vulci provides an example of similar technique, but this again is more advanced in style. The vase is an amphora or two-handled jar, 18½ inches (47 cm.) in height, thick and heavy in fabric and clumsy in shape. It is of the class known as 'red painted impasto ware', of reddish clay with a polished red slip over which the decoration is laid in purple and pale yellow paint. There are two friezes, the upper and principal one interrupted by the handles, the lower continuous. In each frieze is a procession of chimaeras, superb beasts with lean curving bodies and long swelling limbs. Great curling tendrils rise from the ground between their legs and grow out of their backs, while the balance of red and yellow colouring enhances the decorative effect of the attenuated animal forms.

Below each frieze is a broad yellow band, on which are sets of red wavy lines. A complicated linear pattern decorates the lower part, and there is a decoration of wavy lines and dots below the neck. The neck itself is yellow, and down the handles runs yellow ladder pattern. The vase has been repaired, but is practically complete.

The smaller vase (Plate XV *b*) is of later date and reflects the close commercial and artistic connexion of Greece and Etruria during

the sixth century B. C. It is a fairly competent copy of an Attic black-figured amphora of about the middle of the century; the general resemblance is evident, though the handles are more sharply bent than they would be on the original and the Etruscan potter has dismally failed to reproduce the famous black glaze of Attic ware. Instead of this he has had to content himself with a brownish pigment in which brushmarks show everywhere, and even this he has not succeeded in firing to an equal tone.

The principal decoration is on the upper part of the body, where within a reserved panel on each side a boar stalks to the left. The execution is spirited, with a large purple patch on the neck and a considerable use of incised lines to mark the bristles and bony structure. On the neck are smaller panels containing the usual pattern of a lotus between palmettes, and round the bottom are rays. Save for a small hole made on one side by the pick of the finder, the vase is intact; its height is 29·5 cm. (12 inches). F. N. P.

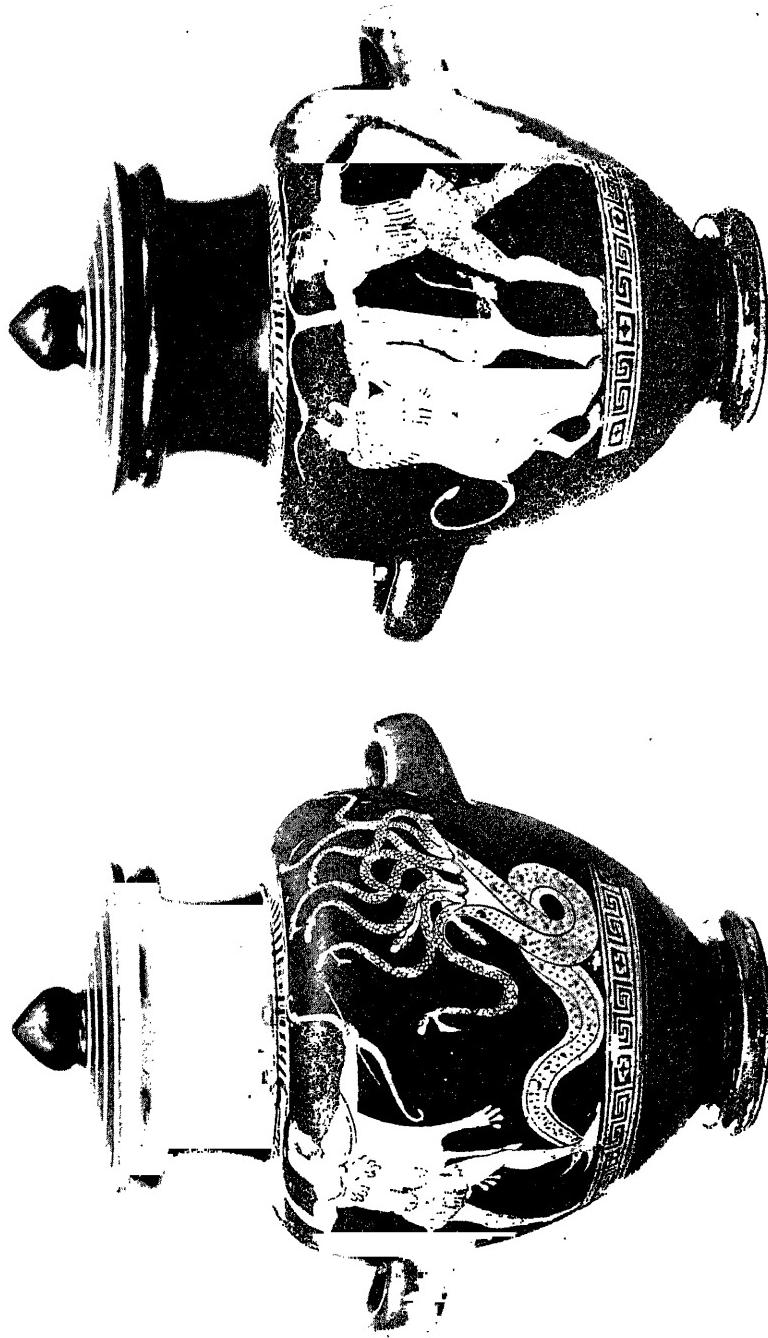
## 25. TWO RED-FIGURED VASES.

THE Department of Greek and Roman Antiquities has acquired two red-figured vases of some interest, which were formerly in the collection of Baurat Schiller and were sold in Berlin in April last. One is a stamnos with cover, dating from the early part of the fifth century B. C., 12 $\frac{1}{4}$  in. (31 cm.) high. On the obverse (Plate XVI *a*) is represented Herakles slaying the Hydra, a rare subject at all times on Greek vases, and not hitherto represented in the Museum collection. The hero is armed with bow and arrow, and also with his club, and apparently attacks the Hydra with both weapons at once. The seven-headed monster is portrayed with great skill. Above the hero is the inscription *καλός*. On the reverse (Plate XVI *b*) a young man armed with a sword attacks a lion, seizing it by the throat as it rears on its hind legs; between them is a tree as an indication of landscape. Obviously it is an exploit of some hero, but neither Herakles nor Theseus can be intended. The most probable explanation is that we have here a representation of the Megarian hero Alkathoos, son of Peleus, slaying the lion which infested Mount Kithaeron. The legend is referred to by Pausanias (i. 41),

XVI. AN ATTIC RED-FIGURED STAMNOS

*b*

*a*





XVII. A LUCANIAN RED-FIGURED KRATER

and Sir J. Frazer in his commentary points out that it is a folk-lore tale of a familiar type, the prince adventurer who delivers a kingdom from a pest, and is suitably rewarded. The vase has been assigned to the artist known as 'the Alkimachos painter'; it is finely executed and well preserved except that the surface in places has been damaged.

The other vase is a bell-shaped krater of Lucanian fabric, dating from the early part of the fourth century B. C. (Plate XVII). The height is 14½ inches (36.5 cm.); the diameter at mouth 16½ inches (41 cm.). The principal subject is the crowning of a victor in the horse-race by Victory, treated in a somewhat original fashion. On the left Victory holds out a fillet which she is about to place round the head of the victor who carries a laurel-branch, a whip, and a small round shield. On the right his horse is also being crowned with a wreath by a nude boy who is seated on its back; its thoroughbred origin is marked by a circle branded on its hind quarters, and its high spirit seems to be indicated in its attitude. The type of the boy crowning the horse often occurs on coins of Tarentum. On the reverse of the vase are three draped youths conversing, as usual on vases of this period.

H. B. W.

## 26. TWO ENGRAVED GEMS FROM THE WARREN COLLECTION.

THESE two intaglios (Plate XVIII) were sold by auction at Sotheby's on 27 May 1929. The first (*Sale Catalogue*, Lot 3) is a Greek chalcedony scarabaeoid of about 500 B. C. Its subject is unique and unexplained. A dog-headed man armed with spear and shield kneels or leaps on an altar-like structure drawn with lines (beneath the present break in the stone), and strikes down with his spear an ass-headed and maned man similarly armed. In the field between the heads is a small dog disposed circularly as if asleep. The whole design seems at first sight to be a reproduction of Minoan types: but the scheme of the figures, though angular and jerky, is quite Greek; the style is Greek; and bestial heads on human bodies belonged to Greek, Egyptian and Phoenician religion and mythology as well as to Minoan. Moreover, Minoan demons have not yet appeared as combatants. On the other hand, the circular dog is

typically Minoan in form, if not in use; and this feature inclines one definitely to the view, until a better interpretation is discovered, that the design is an archaic Greek fantasy freely based on several Minoan gems, which must have been familiar objects in historical times. Indeed it is rather remarkable that their influence is not more apparent in Greek glyptic art.

The other stone (*Sale Catalogue*, Lot 6) is an Etruscan sard scarab engraved *a globolo* in the heavy style of the fourth or third century B. C. The design represents a man working a bow-drill on a tripod-bench. It is not possible to say what he is boring: the two globules at the base of the drill may be part of the instrument. In a similar subject on an earlier Etruscan scarab in the Museum (*Catalogue of Gems*, 645) the workman seems to be a carpenter.

E. J. F.

## 27. GREEK COINS: RECENT ACCESSIONS.

### *Athens.*

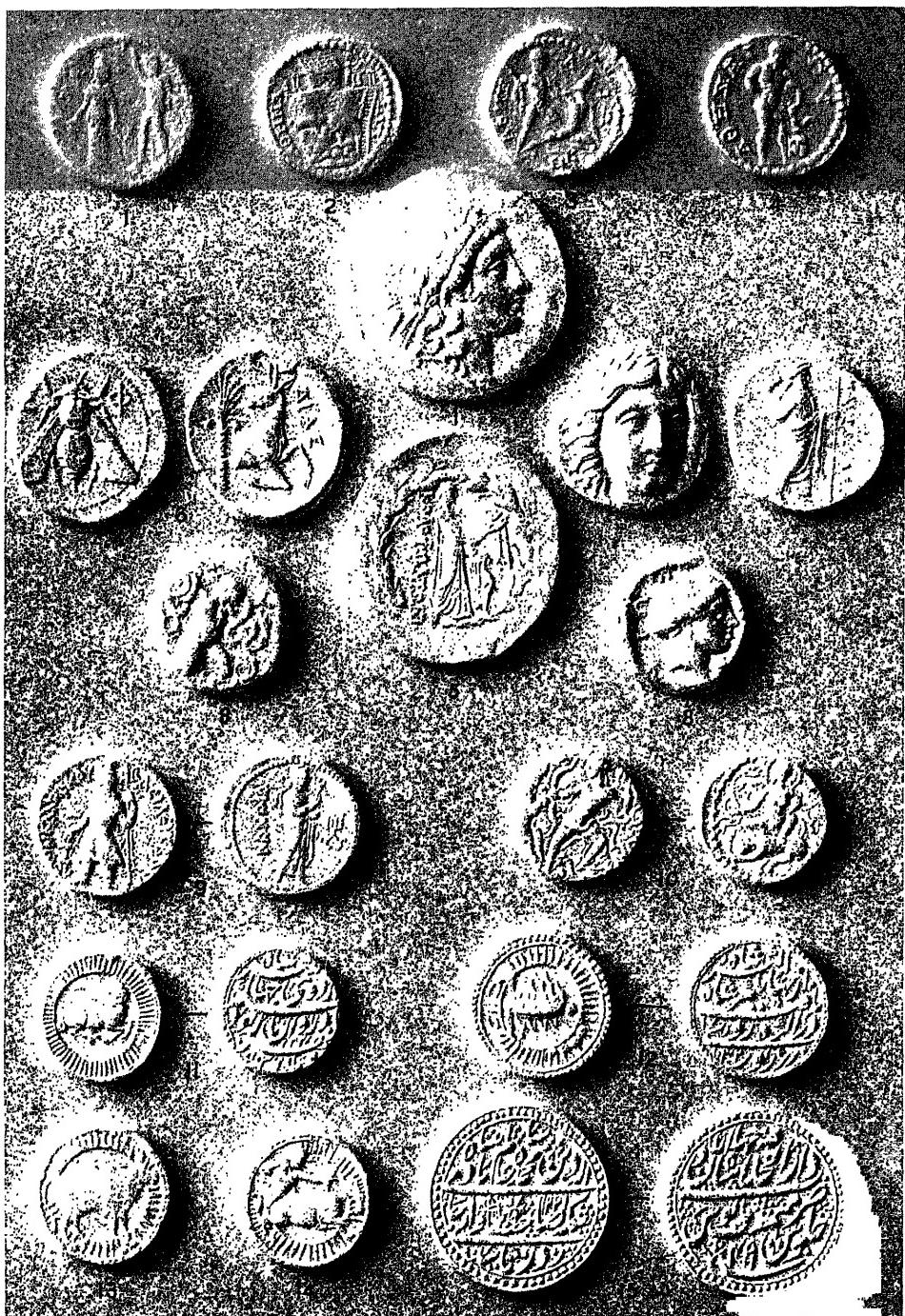
THE gold and silver coinage of Athens is remarkable for the conservatism which prevented any essential modification of the types (the head of Athena and her owl) over a period of some centuries. But the bronze coinage, which was issued in large quantities contemporarily with the later series of silver coins, and also after their cessation from the third century B. C. to the third century A. D., is distinguished in compensation by a great variety of types, which, although their artistic execution may be poor, often throw light on the monuments and religious cults of Athens. These bronze coins have accordingly appealed to some collectors with archaeological tastes, such as Earle Fox, whose collection was bequeathed to the British Museum in 1920. The Rev. Edgar Rogers has now made a most valuable addition to the series in the shape of no less than 267 specimens, selected from the collection which he spent some years in forming, and the nucleus of which consisted of the collection of the late Mr. E. P. Warren of Lewes House. The type reproducing the group of Athena and Marsyas by Myron, hitherto unrepresented in the Museum, is included in the selection (Plate XIX, 1); and unusually good examples of the view of the



*a*

*b*

XVIII. TWO ENGRAVED GEMS



XIX. GREEK AND INDIAN COINS

Acropolis (Plate XIX, 2), showing the Parthenon, the Propylaea, and the statue of Athena Promachos, of the group of Theseus and the Minotaur (Plate XIX, 3), and of the Hercules Farnese (Plate XIX, 4) are other pieces of interest to archaeologists.

#### *Colophon.*

In the period immediately succeeding the defeat of Antiochus the Great at the Battle of Magnesia in 190 B. C., owing to the recovery of their autonomy by the cities of Western Asia Minor, there was a sudden development in the coinage of that region, marked by the issue of broad silver tetradrachms of the Attic standard. Such pieces were struck, for instance, at the mints of Smyrna, Lebedus, and Magnesia in Ionia, in considerable quantities. An exceptionally rare issue was made from Colophon in Ionia; it has been represented hitherto by a single specimen in the Paris Cabinet. A second specimen (the first to be illustrated) is figured in Plate XIX, 5. On the obverse is a head of Apollo wearing a laurel-wreath; on the reverse, in a wreath, is the god in citharoedic dress, holding a filleted laurel-branch, and resting his left hand on his lyre.

#### *Ephesus.*

From a hoard found somewhere in Asia Minor, thirty-one silver tetradrachms of a well-known type (*obv.* bee, *rev.* forepart of stag and palm-tree) have been added to an already numerous series. They are of the fourth century, beginning probably about 387 B. C., and continuing to the time of Alexander the Great, though probably not later. Each issue bears the name of a magistrate, and the thirty-one names now added are mostly new to the Museum series. It remains to be ascertained whether these magistrates were annual or whether, as would appear from the great number of them, they changed more frequently. The specimen selected for illustration was issued by the magistrate *Dias* (Plate XIX, 6).

#### *Cnidus.*

The Museum but recently acquired a unique coin of Cyzicus, struck by that city as a member of an anti-Spartan confederation after the battle of Cnidus in 394 B. C. (QUARTERLY, Vol. II, p. 59,

Plate XXXV, 1). It has been shown that that coin, with a similar one struck at Byzantium, belongs to a revival of the confederation about 389 B.C.; the original confederation, of which Ephesus, Samos, Cnidus, Iasus and Rhodes were, on the evidence of the coins, members, must have collapsed about 390 with the return of Ephesus, Samos and Cnidus to the Spartan side. Of the rare Cnidian issue under this earlier confederation the Museum already possessed a specimen; it has now acquired a second (Plate XIX, 8), varying from the former in the position of the little prow which distinguishes the head of Aphrodite on the reverse as Euploia. A specimen from the same dies as this is in the Berlin Museum. On the obverse is the confederate type of the infant Heracles strangling the serpents, with the letters *s y n*, the abbreviation of *synmachikon*, 'alliance coinage'.

#### *Dynasts of Caria.*

Specimens of the coinage of the satraps of Caria, Maussollus (377–353) and Hidrieus (351–344) have always been somewhat rare. The hoard however, recently discovered, which contained the coins of Ephesus mentioned above, also included a certain number of these satrapal coins, from which the Museum has been able to secure three fine specimens of Maussollus and two of Hidrieus, all varying in slight details from those already in its trays. The Maussollus selected for illustration in Plate XIX, 7 has on the reverse a distinguishing letter O in the field in front of the left leg of the Carian Zeus, who carries his double-axe over his shoulder and holds his spear in his left hand.

G. F. H.

#### 28. INDIAN COINS: VAN DEN BERGH GIFT.

IN 1911 in commemoration of the Delhi Durbar Mr. Henry Van den Bergh presented to the Museum the very fine collection of Muhammadan coins of India formed by Mr. G. B. Bleazby, and he has from time to time shown his continued interest in the Indian series, notably by the donation of the large unique gold medal of Ghāzī al-Dīn, King of Oudh. He has now given (through the National Art-Collections Fund) a small collection of Indian gold coins, all of the highest rarity and importance. Among them are: the

unique gold coin of the great Buddhist king Kanishka, with reverse type the goddess Nanaia (Artemis) (Plate XIX, 9) not hitherto found on his varied gold types; a very fine Lion-Slayer type of Candragupta II (Plate XIX, 10) which supplies a phrase missing from the legend on all other known specimens: a unique gold coin of Mubārak II, Sultan of Delhi, of whose reign no gold had hitherto been known. Among the Moghul coins in this gift are the unique zodiacal mohur of Jahāngīr with sign Aries (Plate XIX, 11) struck in the Camp Mint (Urdū) in 1036 A.H., and another of Agra mint with the sign Taurus (Plate XIX, 13). This series of coins, with the signs of the zodiac as types to indicate the month in which they were struck, owes its origin to a suggestion of the celebrated Nūr Jahān. Two further zodiacal mohurs of the types Sagittarius and Scorpio recently acquired are shown in Plate XIX, 12 and 14. Mr. Van den Bergh's gift also included a very handsome mohur of Shāh 'Alam II of Delhi of his 49th year, the only coin known of his reign of the regular types issued after the British occupation (Plate XIX, 15).

J. A.

#### 29. THE RAMESSEUM 'DRAMATIC' PAPYRUS.

DR. ALAN GARDINER, F.B.A., and the British School of Archaeology in Egypt have jointly presented an important Egyptian XIIth Dynasty papyrus, one of the large series discovered by Mr. J. E. Quibell in a box found in a tomb of the Middle Kingdom which he came upon by chance in the course of his excavation of the Ramesseum in Thebes for the Egyptian Research Account in 1895-6. This papyrus, though much damaged, is absolutely unique. It contains an account, written down at the end of the XIIth Dynasty, of the ritual carried out at the enthronization of King Senusret I, of that dynasty (*c.* 2150 B.C.). This ritual was performed by certain priests who took the parts of various deities belonging to the Osirian myth, a dialogue consisting of short and cryptic utterances accompanying their gestures. In the lowest register there are vignettes depicting the various scenes of this ritual, which has lately been translated and described by Professor Kurt Sethe in his volume *Dramatische Texte zu altaegyptischen Mysterienspielen*, published last year. He publishes the papyrus together with a new publication

of the much-debated 'Shebak Stone' of the British Museum (No. 498), which contains dramatically arranged dialogues between the gods of the Memphite pantheon, forming a veritable 'Monument of Memphite theology'. The far more ancient Ramesseum papyrus fitly takes its place in the British Museum alongside the Stone of Shebak.

H. R. H.

### 30. A COLLECTION OF SUMERIAN SEALS, &c.

A FINE collection of Sumerian seals has been acquired, dating from the period 3000–2000 B.C., and is illustrated in Plate XX. Most of these seals are in the form of animals: crouching oxen, a pig, a fish, a flying bird, lions' and bulls' heads, &c., but the rarest, of which there are two examples in this collection, are in human form. These are representations of two kneeling women, naked, with long hair bound by a riband round the head. All these seals, which are characteristic of the early period in Babylonia, have one side in the round, while on the other, which is flat, is cut the seal, consisting often merely in globule-like marks, while others show more developed scenes, generally of animals such as antelopes. The stone used is generally a hard siliceous pebble, which in the finer examples becomes a coarse chalcedony. The size of these seals averages about 2 inches (5 cm.) long. With them are other small Sumerian stone figures such as a running lion, extended, of fossil shell, with a perforation at the end of the hind legs (probably a toggle or button of some kind), 3½ inches (8 cm.) long; a green jasper wand-head in the form of a double lion-protome, 1½ inches (3·2 cm.); a bearded bull's head of pebble  $\frac{1}{4}$  inch (2 cm.) long; a shell figure of a captive, kneeling and with hands tied behind his back, exactly in the Egyptian fashion, 1½ inches (3·2 cm.) high; an onyx monkey, 1½ inches (3·1 cm.) high; a copper frog  $\frac{1}{4}$  inch (2 cm.) long; and a prehistoric human (?) representation; an elongated head with long ears and blunt muzzle, in the prehistoric painted pottery, 1¾ inches (4·5 cm.) long, broken off from a figure: round the neck are presumed representations of necklaces. Whether this curious head is really intended to be human is doubtful, but in spite of its animal aspect it may be so intended.

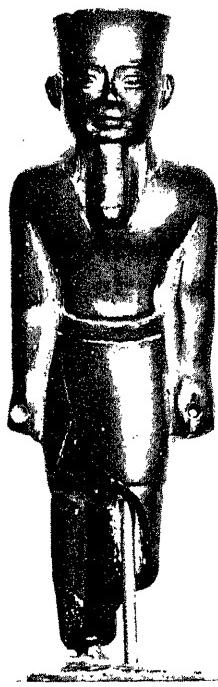
H. R. H.

XX. SUMERIAN SEALS AND SMALL CARVINGS





*b*



*a*



*c*

XXI. *a.* OBSIDIAN FIGURE OF AMEN-RA  
*b.* EGYPTIAN RED-WARE GROUP  
*c.* LEADEN BUTT OF EGYPTIAN SIPHON

### 31. AN OBSIDIAN FIGURE OF AMEN-RA.

A VERY rare obsidian figure of the Egyptian god Amen-Ra has been acquired, which probably dates from the XVIIIth Dynasty. It represents the god in the usual way, with both arms at the sides and fists clenched. The lower part of the legs is broken off, also there is a chip off the top of the crown at the back. The feathers were apparently of another material, presumably metal, and were fitted into a hole in the crown: they have disappeared. The figure is only slightly worn, and is a fine example of carving in this intractable material. It is the largest example of Egyptian obsidian in the Museum, measuring  $3\frac{1}{2}$  inches (8 cm.) in height (Plate XXI *a*).

H. R. H.

### 32. AN EGYPTIAN RED-WARE GROUP.

PROFESSOR P. E. NEWBERRY, O.B.E., has presented an interesting fragment of a polished red-ware vase (?), of the XVIIIth Dynasty, made in the form of a group of mother and child (Pl. XXI *b*). Most of the figure of the mother has disappeared with the exception of a bit of the left side and thebraceleted left arm, which supports the head of the child, whose figure is perfect down to the middle of the thighs. The child, who is a girl, is seated on her mother's lap: she places her right hand on her mother's shoulder, and rests her left on her own left thigh. She is naked, with bracelets but no necklace (shown in black) and head shaven but for a thick pigtail at the back which falls over the back of the mother's hand; two smaller pigtails are in front of each ear, and a short-cropped bunch above the forehead. The back and the features, &c., are picked out in black. This is a very interesting little object of the XVIIIth Dynasty. It measures  $2\frac{1}{2}$  inches (7 cm.) in height. H. R. H.

### 33. THE H. B. HARRIS BEQUEST OF CHINESE CERAMICS.

THE Chinese Ceramic Collection has received a pleasing addition under the terms of the will of the late Henry Blackwall Harris, a keen collector and a member of the Oriental Ceramic Society.

Mr. Harris's bequest was conceived in the most liberal spirit and allowed the Victoria and Albert and the British Museums to make

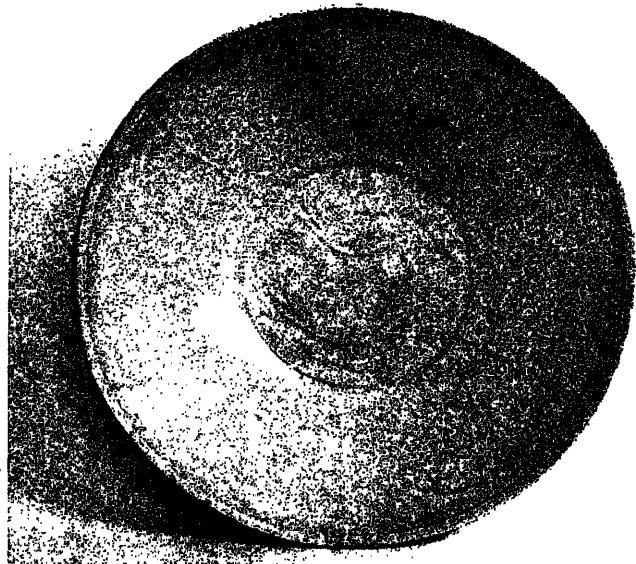
a selection of such specimens as might be of real importance to their respective collections.

The result is that this Museum is now richer by twenty-three good examples of Chinese porcelain of the Sung, Ming and Ch'ing dynasties, all of which contribute new material for the study and appreciation of the Chinese potters' art.

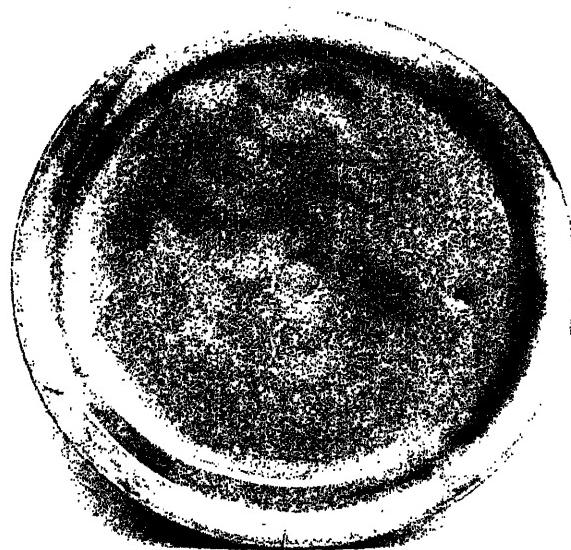
Of the Sung wares a bowl (Plate XXII *a*; diameter 7·4 inches) with a medallion of two fishes inside and a delicate bluish white glaze of great beauty, and a vase of bronze form with dragon designs in low relief and similar glaze represent the Ju type. The glaze of these two pieces is described as *ying ch'ing*, or 'misty blue', by the Chinese; and the ware is believed to be similar to the famous Imperial Ju Chou porcelain. A dish with opalescent lavender blue glaze heavily splashed with purple belongs to the Chün-Kuan class (Plate XXII *b*; diameter 7·4 inches); while the celadons are represented by a pear-shaped vase with ring handles and a lovely grey-green glaze of the kind which the Japanese distinguish as *kinuta*, a fine dish with design of a dragon in low relief (Plate XXIII *a*: diameter 14·5 inches), and a beautiful bowl with exterior carved in petal pattern.

Among the Ming specimens is a splendid circular box (Plate XXIII *b*: diameter 10 inches) with incised Imperial dragons and lotus scrolls coloured turquoise green in a dark blue ground, a very rare object and bearing the mark of the Ch'êng Hua period (1465-87). There is a saucer dish with blue sprays of flowers and fruit in a yellow ground with the Chêng Tê mark (1506-21), and another with Imperial dragons in green, aubergine and white in a yellow ground which bears the Wan Li mark (1573-1619).

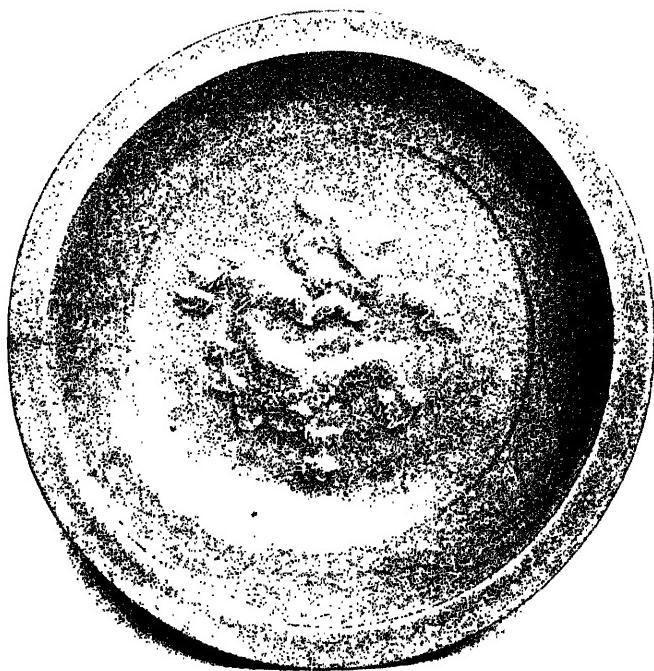
A similar dragon design supplemented by a border of flowering plants appears on a fine saucer dish with the K'ang Hsi mark (1662-1722). In this case the decoration is first etched with a needle point and then filled with coloured glazes as on the last-mentioned specimen. Other post-Ming specimens of note are a rhinoceros-horn-shaped libation cup in yellow with a green lizard dragon as handle: a bottle with neck ribbed in bamboo fashion and a lovely pale lavender (*clair de lune*) glaze: a small cylindrical vase of cream white (*fén ting*) ware with carved lotus scrolls in low relief: and a well-



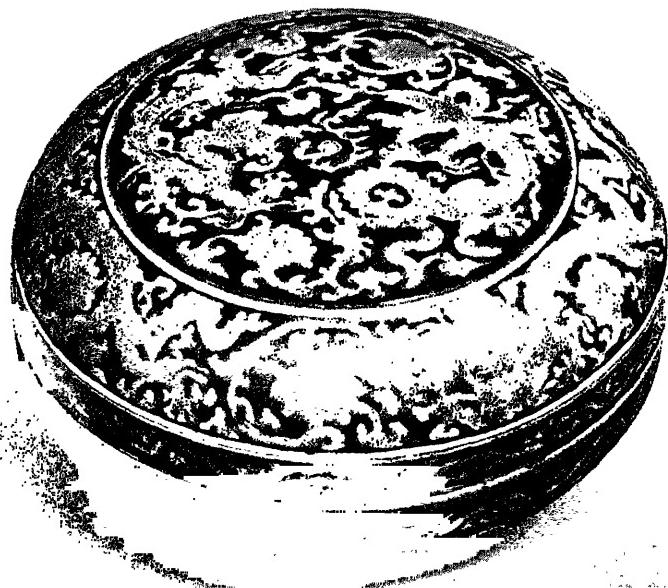
XXII *a*. SUNG BOWL



XXII *b*. SUNG DISH



XXIII a. SUNG DISH WITH DRAGON RELIEF



XXIII b. MING BOX WITH CH'ENG HUA MARK

modelled figure of a goddess standing on a crayfish which is riding the waves of the sea, one of the manifestations of the Bodhisattva Kuan Yin. This last is in the beautiful cream-white porcelain of Tehwa in Fukien, and is stamped with the seal of Chang Shou-shan. A well-modelled figure of Shou Lao, god of longevity, shows us a venerable old man with high protuberant forehead and long flowing beard: and there is a small stem-cup with figures of Taoist immortals modelled in full relief on the sides. Both these specimens are coated with a motley of green, yellow, aubergine and white glazes and belong in date to the last half of the seventeenth century. Finally there is a lantern of the thinnest 'eggshell' porcelain painted in *famille verte* enamels with a mountain landscape, with pagoda, a stretch of river and one or two human figures, in typical Chinese style.

R. L. H.

#### 34. NEOLITHIC POTTERY FROM KANSU.

PROFESSOR J. G. ANDERSSON'S excavations in Fengtien, Honan and Kansu which revealed a late Neolithic culture extending across Northern China, have proved one of the archaeological sensations of recent years. The most extensive discoveries, those made in Kansu in 1923 and 1924, produced a great quantity of material, chiefly ceramic, which has been carefully studied in Stockholm and which will be published *in extenso*. Meanwhile the Östasiatiska Samlingarna, of which Professor Andersson is director, have made the generous gift to the British Museum of two splendid specimens of the Kansu pottery. They are funeral urns of characteristic form with small loop handles suited to take a cord, and they are made of fine reddish-buff pottery, lightly polished on the surface, and painted in black and reddish-brown with complicated but singularly effective designs. The colours, unlike the unstable pigments on the later Chinese grave pottery, are firmly fixed by firing in true potter fashion and they are formed by painting with coloured clays in a liquid state. The technique of this pottery is no less remarkable than its decoration when one considers its great age, for, though there is no obvious indication of the use of the fast wheel, the shapes are wonderfully true, the walls are thin and the ware is often of astonishing hardness. In fact it shows considerably more

refinement than the pottery in our collections which represents the first millennium b. c. in China.

Hardly less surprising is the fact that among the painted pottery found by Professor Andersson in Kansu, the earlier groups are superior to the later. A suggested explanation of this phenomenon is that the race which introduced this early culture either remained for a short period only in these parts, or becoming absorbed gradually lost its taste for this kind of ware and its skill in producing it.

Doubtless Professor Andersson when he publishes the exhaustive study of his vast material will have something further to say, not only on the relationship of this pottery with the painted Neolithic wares found in Western Asia and Southern Russia, but also with the chronology of his Chinese finds. At present the latter is tentatively given in six periods ranging from about 3000 to about 1500 or 1000 b. c., the various stages being marked by well-defined characteristics in the decoration and technique of the pottery and in the scarcity or plentifulness of metal objects found with it.

The two urns given by the Stockholm Museum (Plate XXIV) belong to Period II, while a little two-handled vase, which was acquired by purchase, is typical of Period IV in its decoration. Its form is unusual and interesting for the three rudimentary feet on which it stands. They bring it into relation with the tripod vessels which are so characteristically Chinese. The ornament is rather crudely painted in black and red and the briquet-like design on the body is typical of the pottery of Period IV, while the bands on the neck are weak reflections of the designs of Period II. The relative differences in age between these types cannot be said to be definitely established, but Period II is provisionally regarded as late Neolithic and Period IV as Bronze Age.

Plate XXIV *a*, height 12 inches.

Plate XXIV *b*, height 13·6 inches.

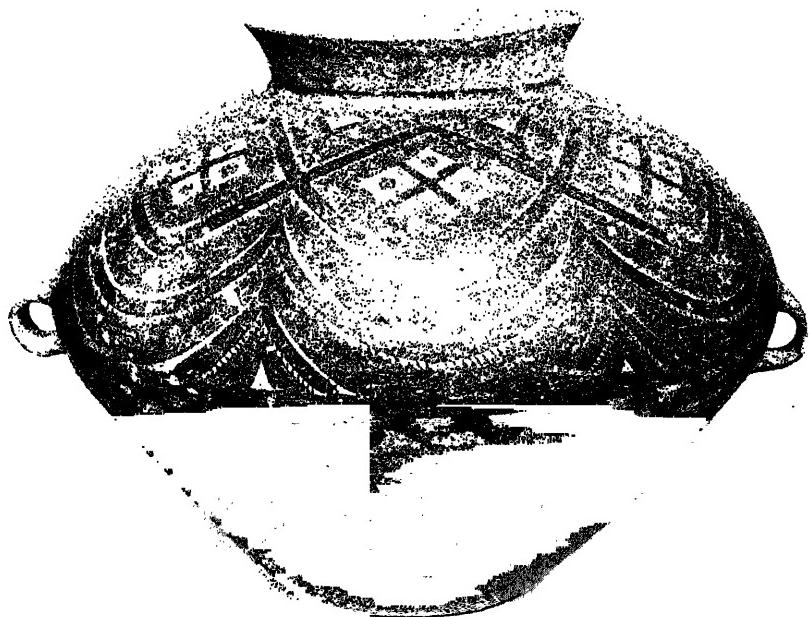
R. L. H.

### 35. A HAN POTTERY TOWER.

A NOTABLE acquisition in the Ceramic Department in July is the model of a tower (Plate XXV) made of red pottery with green lead glaze, from a Chinese tomb of the Han dynasty. It was given by Mrs. Chester Beatty.

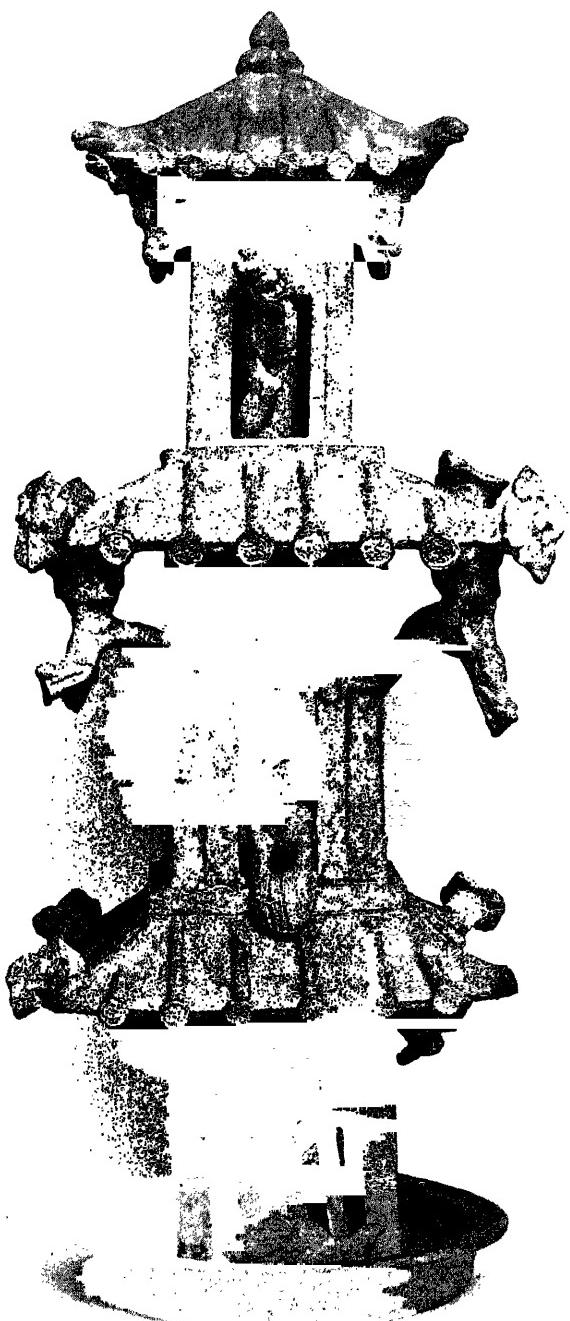


*a*



*b*

XXIV. NEOLITHIC POTS FROM KANSU



XXV. A HAN POTTERY TOWER

The model represents a graceful wooden structure in three stages, each with a tiled roof. The building is square and the lower portion is constructed in openwork and stands in a circular dish in which is a large fish suggesting that the tower was built like a pile-dwelling in water. The sides of the two upper storeys are also in openwork, and in front of each is a door at which a long-sleeved figure appears. The figure above is a bearded man with mouth open as though calling to some one; while the figure below, leaning idly from the open doorway, is apparently a woman. The architectural details are of considerable interest, especially as few real Han buildings have survived in China. The roofs are straight and protected by tubular tiles with ornamental discs overlapping the gables. The projecting angles, supported by brackets which end below in dragon-like gargoyles, are ornamented with large quatrefoil rosettes on the lower roof and with fish-dragon heads on the topmost roof. The only other attempt at decoration is a few passages of incised trellis-work on the sides of the upper storeys. The glaze has perished during burial and what remains of it is covered with silvery iridescence.

A few other pottery towers have been found in Han tombs. One in the Freer Museum at Washington is manned by crossbowmen who are engaged in shooting birds. Others may be models of watch towers such as those on the Great Wall. The present example, however, with its light and ornamental structure, suggests nothing more serious than a pleasure tower standing in a lake. Its height is 33·5 inches.

R. L. H.

### 36. EARLY PERSIAN POTTERY.

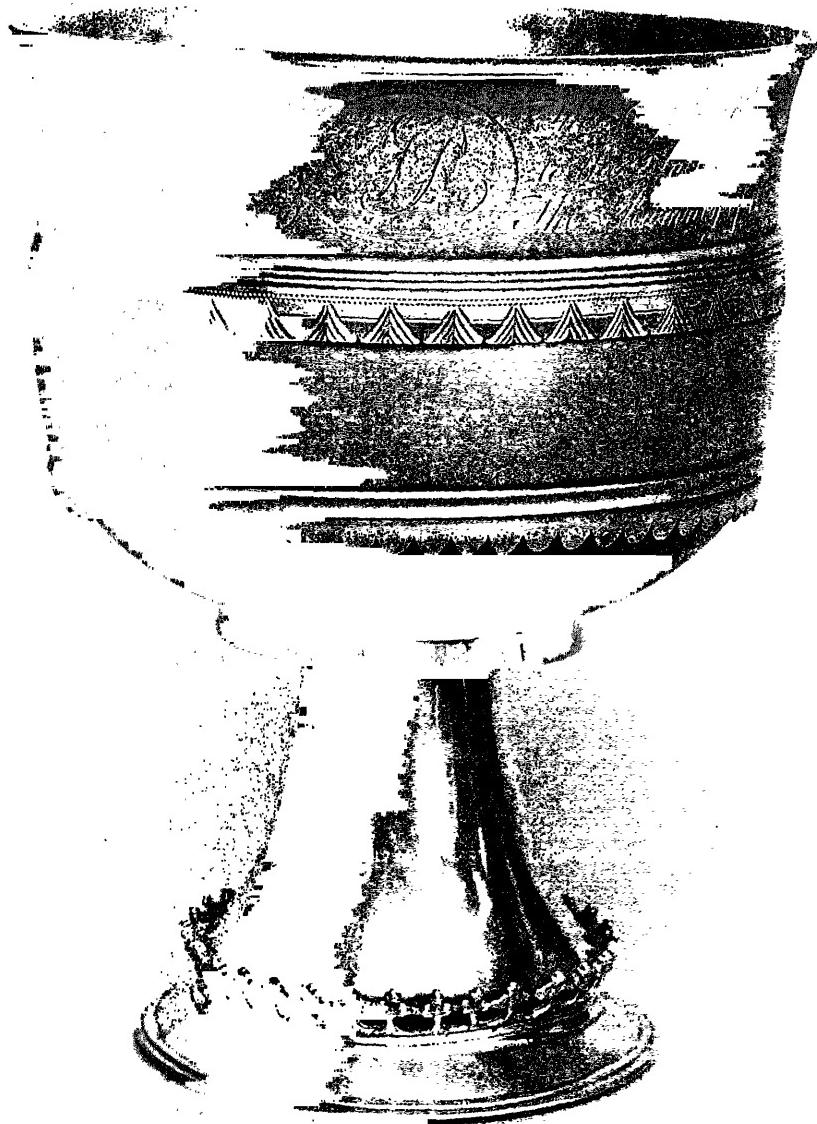
TWO more specimens of Persian pottery were acquired by purchase in May. One is a bowl of the usual conical form with wide mouth and small foot, made of hard, sandy, white ware with a pale but brilliant blue glaze. The decoration is characteristically Persian, consisting of a broad band divided into six panels of foliage which is deeply carved and pierced in the spaces with small holes. The transparent blue glaze which is run over the whole surface fills the hollows of the carving, accentuating the light and shade. It also fills up the perforations with blue glass, forming tiny windows which

give a fairy-like lightness to the design. Wares of this kind were made at Rhages in the twelfth century and they anticipate by five hundred years the so-called Gombroon ware, a beautiful lettuce-white pottery with similar transparencies. Diameter 7·7 inches.

The second specimen is a globular bottle with slender neck swelling out into a cup-shaped mouth with foliate lip. It is also of sandy white ware but rather coarser in grain, and it has a pale turquoise blue glaze which ends short of the base in an irregular line of thick drops. The form is elegant, and the decoration simple but effective, consisting of a broad band of seed pattern covering the upper half of the body. Like the bowl it is probably of Rhages make, but of thirteenth-century date. Height 9·55 inches. R. L. H.

### 37. THE RUMNEY MAZER.

AN account of the Rumney Cup has been already published by the donor, Mr. A. W. Rumney, in the *Transactions of the Cumberland and Westmorland Antiquarian and Archaeological Society*, vol. xii, new series, p. 76; and the accompanying photograph (Plate XXVI) shows the mazer in its modern form, the two bands of metal (in place of the original rim) above the maple body having been added in 1800, as the following inscription records: 'This Cup, together with a Couple of Silver Salts was given by the Honourable Family of Howards of Greystock, in the County of Cumberland to the Ancient Family of Rumneys formerly of Gowbarrow Hall but now of Mellfell in said Parish and County. Thomas Rumney of the ninth generation since this Cup came into his Family had it repaired and this Inscription put upon it. A. D. 1800.' Its original height was about 6 inches (now 1½ ins. higher); and a recent enamel disc, an eagle displayed in silver on a dark blue ground, takes the place of the original 'print'. A similar device occurs on the seal of Randulf, the son of Walter, fifth Lord of Greystoke, affixed to a deed executed on his return from the Crusades (Hutchinson, *History of Cumberland*, vol. i, p. 349). The wooden bowl and silver-gilt foot date from about 1470, to judge by a similar cup at Pembroke College, Cambridge (C. J. Jackson, *History of English Plate*, vol. ii, p. 614), which agrees in the cresting above the foot and the cable-



XXVI. THE RUMNEY MAZER



XXVII. DRAWING OF A GIRL, BY BOUCHER

pattern at the top of the stem, also in the scalloped fringe of the bowl. Standing mazers are rare in comparison with the ordinary bowl pattern, but all were used as drinking-cups from the thirteenth to the sixteenth century, and were highly valued for the ornamental wood of which the bowl was made, usually the bird's-eye maple. Its spotted appearance is responsible for the name of mazer, which is akin to the word measles. This example was unknown to Sir Charles Jackson, who records only three standing mazers with their original feet—two at Cambridge (Corpus Christi and Pembroke Colleges) and one at Oxford (All Souls College) dated 1529. It is therefore a welcome addition to those of ordinary type already in this Museum.

R. A. S.

### 38. LA BIBLE FRANÇAISE: MRS. YATES THOMPSON'S GIFT.

MRS. HENRY YATES THOMPSON has presented to the Department of Manuscripts, in memory of her late husband, the second volume of a fine French MS. Bible of the thirteenth century. This would have been a notable addition in itself to the Museum collections, but the gift is made doubly welcome by the fact that the first volume, which at one time belonged to Sir Simonds D'Ewes, is already in the Department (Harley MS. 616). The second volume, containing the text from Proverbs to the Apocalypse, has been numbered Add. MS. 41751; it was purchased by Mr. Yates Thompson in 1896 from the Rev. Canon Harford, and was no. 37 in his famous collection, being described by Dr. M. R. James in Vol. I of the Catalogue, while three of the pages are reproduced in Vol. VI of Mr. Thompson's *Illustrations from One Hundred Manuscripts*, 1916, Plates I-III. The decoration consists of twenty-two detached miniatures (including a magnificent Tree of Jesse at the beginning of St. Matthew's Gospel), and thirty-one historiated initials, in addition to decorative initials and bar-borders, all in good French style; a curious bust of Christ has also been executed in the margin at the beginning of 1 Macc., for no apparent reason. This is the second occasion on which the Yates Thompson collection has been the means of re-uniting two portions of a Museum

MS., thanks in the present instance to Mrs. Thompson's generosity; the previous occasion was the purchase in 1919 of the exquisite *Sainte Abbaye*, forming part of the *Somme le Roy*, Add. MS. 28162.

E. G. M.

### 39. PRINTED BOOKS: ACCESSIONS.

THE Department of Printed Books has received as a welcome gift from Lt.-Colonel Ralph Isham a copy of the six volumes published to date of the 'Private Papers of James Boswell in the Isham collection from Malahide Castle', now first printed in a private and limited edition, which will be complete in sixteen volumes, partly quarto and partly folio, to range with the numerous facsimile reproductions of original documents.

The main portion of Boswell's private papers, formerly at the family seat of Auchinleck, passed into the possession of Lord Talbot de Malahide, and was for long unavailable in Ireland. It was recently acquired by Lt.-Colonel Isham, who is having the most interesting papers printed under the editorship of Mr. Geoffrey Scott. The volumes are produced at the printing house of William Edwin Rudge, New York; the typographical design is in the hands of Mr. Bruce Rogers, who has used 'a recent English reproduction of John Baskerville's famous eighteenth-century types to present the text in a form typographically harmonious with Boswell's individual mode of expression'. One of the quarto volumes is shown in the case of specimens of Mr. Bruce Rogers' work in the Exhibition of Modern Printing now arranged in the King's Library.

The Department has acquired by purchase a copy of the extremely rare first edition of Lord Herbert of Cherbury's chief philosophical treatise: 'De veritate, prout distinguitur a revelatione, verisimili, possibili et a falso'. This work, written in Latin, is the earliest purely metaphysical treatise by an Englishman. It was first printed at Paris in 1624, the author being at the time English Ambassador to the French Court. It was reprinted in an enlarged and corrected form in London in 1633, and in a French translation at Paris in 1639. The Museum already possessed a copy of the French translation and of the first London edition, so that it now has all the principal editions of this work.

The Department has also acquired by purchase an eighteenth-century Spanish book in a fine contemporary embroidered binding. The book is the third volume of Pedro de Calatayud's *Doctrinas Prácticas*. The first two volumes had appeared at Valencia in 1737 and 1739 respectively; the third volume, with the title *Opúsculos y Doctrinas Prácticas*, came out at Logroño in 1754. It was dedicated to 'Don Diego de Roxas y Contreras, Knight of the Order of Calatrava, formerly Bishop of Calahorra and La Calzada, and now Bishop of Cartagena, and Governor of the Supreme Council of Castile'. The book contains a large copperplate portrait of the Bishop, with his coat of arms below. The embroidered binding on the copy acquired by the Museum is well preserved, and has the Bishop's arms worked in various coloured silk threads on a background of pink silk. It was presumably a presentation copy to the dedicatee.

H. T.

#### 40. PRINTS AND DRAWINGS: RECENT ACCESSIONS.

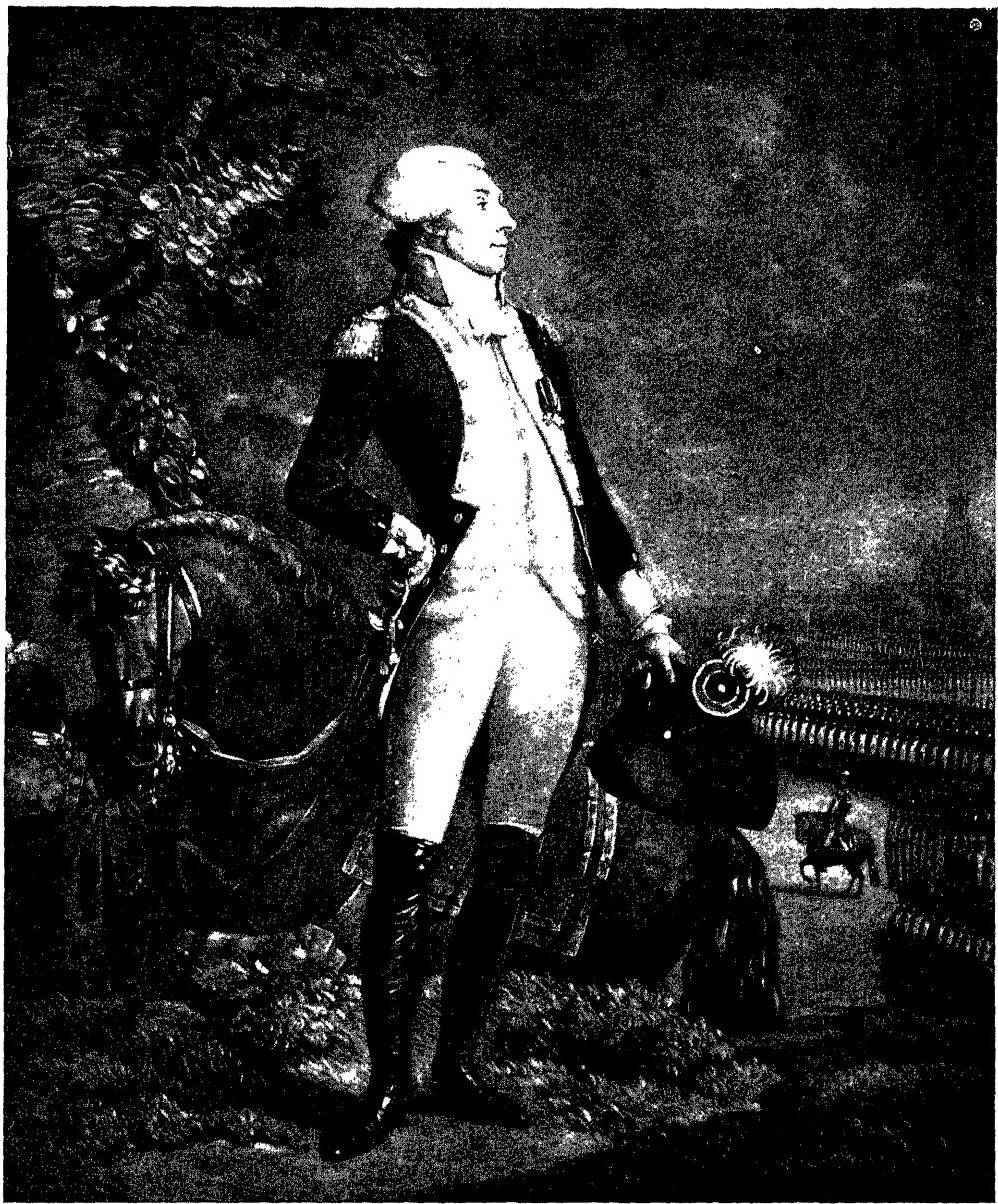
THE section of the Gallery of Prints and Drawings allotted to recent acquisitions at present contains specimens of most of the notable additions to the collection made during the last quarter.

The sale at Leipzig, on May 13-15, of the celebrated collection of French engravings formed by the late Julius Model, of Berlin, afforded an opportunity, of which advantage was taken with the generous aid of Viscount Bearsted, Sir Otto Beit, Bart., Mr. Robert and Mr. Emile Mond and another donor, of acquiring some fine specimens both of line-engraving and of aquatint printed in colours. To the middle of the eighteenth century belongs the very striking portrait by T. Bertrand after Quentin de La Tour of Thomassin, actor of the Comédie Italienne, a rare first state before letters from the Goncourt Collection. Other early prints, after Boucher, are 'Le Magnifique' by Larmessin, 'L'Ecole de l'Amitié', and a fine proof before letters of 'L'Aurore' by an unknown engraver. Among the Louis XVI prints the most remarkable are a very fine early state of 'L'Enlèvement Nocturne', by Ponce after Baudouin, which ranks as one of the masterpieces of French engraving, 'Le Fruit de l'Amour Secret', also in a fine early state by Voyez, jun., after Baudouin, and

the beautiful and valuable first (etched) state of ‘Le Carquois épuisé’, also after Baudouin, from the Goncourt Collection. ‘Le Lever de la Mariée’ by Trière after Dugoure, before all letters, is another line-engraving of exquisite quality. ‘L’Origine de la Peinture’ and ‘La Lanterne magique’, both by Ouvrier after Schenau, are striking prints in a first-rate state of preservation. A remarkable mezzotint is the full-length portrait of Lafayette by Debucourt (Plate XXVIII). The same artist’s ‘L’Escalade’ (1787), a very fresh impression of the lettered state, is the most valuable of the colour prints acquired. It is accompanied by a brilliant impression of the Duc d’Orléans (1789), not from the Model but from the Van Zuylen Collection, and by proofs of aquatint portraits in colour by Descourtis of two different Princesses of Orange (sisters-in-law) both of whom bore the name Wilhelmina. ‘La Culbute’, by Charpentier after Fragonard and Debucourt’s ‘Calendrier Républicain’ are fine specimens of aquatint not printed in colours. Two ‘académies’ after Blanchet and Coypel are brilliant examples, though not of the popular kind, of the crayon manner as practised by Demarteau.

From another source the Museum has obtained some trial proofs of considerable technical interest of mezzotints printed in colours by J. C. Le Blon (1667–1741), who was working in England from 1720 to 1732. The separate impressions from the three colour plates (red, yellow and blue) of the large portrait of Cardinal de Fleury after Rigaud (the picture is in the National Gallery) illustrates his theory that all colours could be imitated in engraving by combinations of the three primary colours, though he was afterwards compelled to resort to a black plate in addition. A proof from the yellow and blue plates together of the Fleury portrait has also been acquired, with three similar trial proofs of Le Blon’s portrait of Van Dyck. These proofs were formerly in the Grand-Ducal collection at Schwerin, and have been in the interval in America.

A still more remarkable case of the return of a work of art from the United States to London is that of Blake’s original designs in water-colour, 567 in number, for Young’s ‘Night Thoughts’, which were presented in 1928 to Mr. Geoffrey Keynes by Mrs. Emerson, of Cambridge, Mass., and have been passed on by him, in fulfilment



XXVIII. PORTRAIT OF LAFAYETTE, BY DEBUCOURT



XXIX. CHINESE PAINTING OF A LOHAN

of her intentions, after a year to the British Museum. These magnificent drawings were made by Blake about 1795-7 on the margin surrounding the quarto pages of a 1742 edition of the poem, which had been inlaid in much larger paper to afford the necessary space. They are drawn on both sides of the leaf, chiefly in brilliant colour, which has preserved its original freshness. Edwards, the publisher of the 1797 edition of the first two 'Nights', illustrated with line-engravings by Blake himself, of which only forty-three were completed, bound them in two volumes, but these have since been broken up. The drawings were sold about thirty years ago by the bookseller Bain, and their second American owner, Mr. W. A. White, gave them shortly before his death to his daughter, Mrs. Frances White Emerson, who formed the generous resolution of returning them to Blake's native country as a gift in memory of her father. They convey a wonderful impression of the fertility of Blake's imagination, continually inspired by hints in the text of Young's stilted poem to the creation of magnificent designs.

Another welcome addition to the Museum collection of Blake comes as a gift from Mrs. Sydney Morse, who has presented in memory of her husband two sheets of pencil drawings connected with Hayley's 'Ballads', and five early engraver's proofs of Blake's illustrations to Dante, including in two cases first states prior to alterations which Blake made when he completed the engravings.

Among drawings, the most notable accession is the gift made by Mrs. Bateson of twenty-six drawings by artists, both foreign and British, chiefly of the eighteenth and nineteenth centuries, selected from the collection formed by her husband and now dispersed. The German school is represented by two 'Months' (March and May) designed by Jörg Brew. This series exists in many replicas or versions, and these examples are probably not by the artist's hand. A fine and curious Spanish drawing is that of a marine monster by Alonso Martinez. Three fine drawings by Tiepolo, a red chalk study of a head blowing a pipe and two pen-and-ink sketches of houses, represent the Italian school. The majority of the drawings are French, and include a charming study of a girl standing by Boucher (Plate XXVII), a sketch of a composition by Greuze, two

battle-scenes by J. Parrocel, a Judgement of Paris by Seb. Le Clerc, and other drawings by Charlet, Delaroche, Carpeaux and nineteenth-century illustrators such as Chèvres, Traviès and Monnier. Among the English drawings, which include examples of Maclise, Etty and 'Grecian' Williams (a landscape in red chalk), the most beautiful is a study of a woman bending forward by William Dyce.

Drawings acquired from other sources include several by artists of the late Italian schools hitherto little or not at all represented, such as Giuseppe Zais, Giacomo Gaspari (an architectural subject in the style of Piranesi, signed with the artist's name and the address 'in Campo S. Mauricio') and Crescenzo Onofrio. A sheet of grotesque studies of a lute-player by P. L. Ghezzi is another good acquisition of this school. By the sixteenth-century Dutch artist Jan Swart, already exceptionally well represented in the Museum, another very fine drawing has been bought, of the stoning of the Wicked Elders who assailed the chastity of Susanna. A tiny, but very good, drawing of seven figures by Elsheimer illustrates a phase of this painter's work not hitherto represented in the Museum collection. Messrs. Craddock and Barnard have presented six water-colours of scenes in Italy, Corsica and Crete by Edward Lear, of whom hitherto only drawings in black-and-white were in the collection.

C. D.

#### 41. A CHINESE PAINTING, AND SOME JAPANESE COLOUR-PRINTS.

IN May the Sub-Department of Oriental Prints and Drawings acquired by purchase a Chinese painting of a Lohan (Plate XXIX), bearing the signature *Ch'i-ch'ēng*. This name does not appear to be recorded as the signature of any known artist; but the picture is manifestly the work of a good painter, presumably of about the end of the Ming period. Sitting on a bench, the Lohan faces the spectator, cleaning his ear with a small stick, and with a whimsical sort of smile on his old face. Beside him is a lamp, set on a tall pillar; and on the bench a pot and cup of tea, to assist the wakefulness of meditation. The painting is in ink, with a very pale flush of colour for the flesh. The general effect is of a silvery pallor, like the colour of moonlight. A picture so interesting and distinguished in handling naturally

provokes curiosity as to the artist who painted it. Possibly the name it bears may prove to be an unusual signature by a known master.

At the same time were acquired, also by purchase, fifteen Japanese prints. Nine of these fill up gaps in the Museum representation of the famous Kiso-Kaidō series. This set of seventy prints, chiefly by Hiroshige, but partly by Yeisen, contains some of Hiroshige's finest designs. Some sketches made by him on the Kiso-Kaidō (the highway over the hills between Yedo and Kyoto) are in one of the four precious sketch-books formerly belonging to Mr. Arthur Morrison and now in the Museum. Of the nine prints recently acquired, two are by Yeisen, the rest by Hiroshige; the most remarkable being Hiroshige's 'Hosokute', with its monumental pine-trees. Eight numbers are still wanting to complete the Museum series. Among the prints by other masters two deserve a special mention. One is a fine impression of an early *hosō-yé* by Kiyonaga, representing the actors Yamashita Kinsaku and Iwai Hanshirō, with Hanshirō's little daughter, in private life. Less brilliant in condition, but in equally fine impression, is a beautiful and unusual print by Toyoharu of the actor Yoshida Bungo holding up a puppet. If it were not for the signature, this might well have been taken for a print by Bunchō; it is designed with much of the peculiar delicate distinction of that rare master.

#### 42. A MAYA JADEITE CARVING FROM CENTRAL AMERICA.

A REMARKABLY fine example of ancient American hard-stone carving (Plate XXX) has been presented to the Trustees by Mrs. Yates Thompson, in memory of her husband, the late Henry Yates Thompson, Esq. This is the centre portion of a rectangular slab of jadeite, with a human face in comparatively high relief. The upper and lower margins of the fragment are intact, and show that the vertical diameter of the slab was 3·4 inches. The mask itself, owing to the fact that the crown of the head projects above its 'background' measures 4·1 inches. The greatest transverse diameter of the fragment is 4·4 inches, but, it is clear that in its original state it must have measured at least 6·5 inches in this direction.

Owing to the extreme rarity of Maya jadeite carvings of this magnitude, it is impossible to cite an exact parallel. Certain features characteristic of the Maya treatment of the human face are lacking; notably the receding forehead (caused by artificial deformation), and the receding chin. But it is clear that the work of the artist was, in these particulars, conditioned by the relative thickness of the slab upon which he was working. In any case, the characteristic deformity of the forehead is indicated by the compression of the temples.

The stylistic treatment of the hair is unusual, but extremely effective, while that of the eyes is unique. Examined in detail, the carving of the eyes corresponds to nothing in nature; but the artist has contrived to give them, when viewed in certain lights, almost a living liquid pupil. The ears are shown with the characteristic ear-studs, and the septum of the nose is pierced, probably for the insertion of some additional ornament. In the 'field', to the left of the mask, are engraved two hieroglyphs, one above the other. Still further to the left, on the broken margin, are traces of two more. To the right, the fracture lies nearer the mask, and only traces of two corresponding glyphs are apparent. The two perfect glyphs are, unfortunately, untranslatable.

On either side of the crown of the head are two holes, running from the upper margin of the plaque, at first vertically, and then, at an angle, to the back. The presence of these holes suggests that the object was intended as a pectoral for ceremonial use. Breast-ornaments, frequently in the form of a human mask, appear constantly in Maya carvings representing individuals in ceremonial dress.

The actual provenance of the specimen is unknown. Mr. Yates Thompson obtained it in Seville some thirty years ago. But though it is, in certain particulars, unlike any other Maya jadeite carving yet discovered, it bears certain relations to the art of the Early Maya site of Copan in the Republic of Honduras, and may well come from that area.

Considered as a work of art its qualities are obvious. From the point of view of technique, it is a masterpiece on the part of a lapidary who had no metal tools at his disposal. From either point of view, it



XXX. MAYA PLAQUE



may be regarded as one of the most important gifts received by the British Museum during the current year.

T. A. J.

#### 43. COVENTRY PATMORE'S ODES.

A MANUSCRIPT recently acquired of certain of the odes with part of the proof of a trial edition of *The Unknown Eros*—the most characteristic of Coventry Patmore's books—throws a new and interesting light on the bibliography of that work. The manuscript contains copies of fifteen odes, or parts of odes, most of them in different stages of composition and with copious corrections. Of these thirteen were printed in *The Unknown Eros*, one, 'Science, the agile ape, may well,' is printed with other fragments in Champneys' *Memoirs of Coventry Patmore*, and another, 'At slumber's ne'er divided hour', does not appear to be otherwise known. The earliest portion of *The Unknown Eros* to be printed was the nine *Odes* privately circulated in 1868. Some of the odes in the present manuscript are of earlier, some of later composition than this. Thus 'The Toys' belongs to the period following his wife's death in 1862, 'The Standards' dates from 1874, 'If I were dead' from 1876. Four were printed in the series which appeared in the *Pall Mall Gazette* in 1875-7. Twelve of them were included in the first edition of *The Unknown Eros*, printed in 1877. This edition contained thirty-one odes. It appears that the poet contemplated the publication of a supplementary volume of sixteen odes which must have been set up in type not long after the publication of the first edition. That edition clearly sold badly, for ultimately the page, quire, and poem numeration of the proposed new series was altered and the new odes with some modifications were artificially joined to the remainder sheets of the volume of 1877, the first of the supplementary series ('Vesica Piscis') being substituted for no. xxxi ('1877') of that volume. This composite volume appeared as *The Unknown Eros I-XLVI* in 1878.

The present collection includes the proof of one quire (E) of the proposed supplementary volume, with corrections embodied in the volume of 1878. A note in Patmore's hand on p. 59 shows that proofs had been circulated among his friends. 'The proofs of the additional sixteen odes were in print and in the hands of many of my



friends—Lord Houghton, Mr. Monteith, A. de Vere, Woolner, etc.—about twelve months before their publication in the second edition of *Eros*. Just before their publication a volume by Mr. Swinburne appeared, with these lines in it

“God’s little pleasure-house  
For him and for his spouse.”

About the same time, in a volume by Lord Tennyson, appeared the expression

“With snow in lieu of lilies”.

My “Who left the lilies in her body’s lieu” (“Child’s Purchase”) was in print and private circulation many months before.’ R. F.

#### 44. OTHER GIFTS.

THE following are among the gifts not already mentioned, which have been received during the three months to which the present number relates:

Contemporary account of the trial of Lord Strafford, apparently more fully verbatim than the published narratives, presented by the Marquess of Ailesbury.

Autograph manuscript of a literary article by Sir Edmund Gosse, presented by his son, Philip Gosse, Esq., M.D.

Thirty unpublished letters by T. J. Hogg to Jane Williams before and after their marriage, 1823–51, with references to Shelley and his circle, presented by J. Wheeler Williams, Esq.

Engraver’s proof of ‘Isleworth’, in Turner’s *Liber Studiorum*, earlier in state than the earliest hitherto in the Museum, presented by S. C. Turner, Esq., through the National Art Collections Fund.

Drawing of an Indian ascetic and dog, seventeenth century, Moghul School; presented by C. Ricketts, Esq., R.A.

A further selection of copies of wall-paintings from Egyptian tombs, by Mrs. de Garis Davies, presented by Dr. Alan Gardiner.

Flints from the surface of Transjordan, collected and presented by Group-Captain L. Rees, V.C.

Three porphyry implements of unusual type from the Sudan, presented by D. Newbold, Esq. and B. K. Shaw, Esq.

Series of stone arrow-heads and scrapers, with fragments of pottery,

from Limestone and Navarro Counties, Texas, presented by Frank Bryan, Esq.

Wooden mask with human hair, used by the Chinyao secret society of the Chipata tribe, Nyasaland, presented by W. H. Murphy, Esq.

A painted limestone *sejant sphinx*, presented by Lady Butt.

Letters and documents concerning Richard Oastler, 'the factory king' (1789-1861), presented by T. B. Clarke Thornhill, Esq.

Pedigree of the Bywater and Witham families, compiled by the late W. M. Bywater, Esq., and presented by his daughters, the Misses Bywater.

Autograph manuscript of *The Divine Gift*, by the late Henry Arthur Jones, Esq., bound by D. Cockerell, presented by the author's daughter, Mrs. Thorne, who states that this play was her father's favourite, next after *Michael and his Lost Angel*.

Autograph manuscript of *A Tour to the Netherlands*, by Thomas Carlyle, presented by his nephew, Alexander Carlyle, Esq.

Five volumes of manuscript materials by James Johnstone Macintyre, relating to a journey round the world in 1853, and life in Australia, New Zealand, and elsewhere, 1825-40, presented by his daughter, Miss Gifford Foulkes.

Papers of Vice-Admiral Fitzroy Henry Lee (1699-1750), relating to his command in Barbados and the Leeward Islands, 1745-7, presented by Viscount Dillon, C.H.

Pen and ink drawings by Rudolphe Bzesdin, dated 1865, presented by Campbell Dodgson, Esq.

Two etchings by Sir D. Y. Cameron, done for the National Art Collections Fund, presented by A. J. Hugh Smith, Esq.

Four Chinese albums, presented by Messrs. Yamanaka.

Collection of air photographs of sites of archaeological interest, made in the Near East by the Royal Air Force, presented by O. G. S. Crawford, Esq.

Two scarabs, of the XVIIIth and XIXth Dynasties, presented by J. R. Ogden, Esq.

Eighteen plaster casts of terra-cotta moulds, Greek work of the sixth to fourth centuries B.C., from the site of Agrigentum, presented by Captain A. Hardcastle.

Ivory mask and double figure, with skin cap ornamented with cowries, used by the Mwami secret society of the Waregga tribe, Belgian Congo, presented by Major A. Stanley Clarke.

Animal tails, &c., used by a Nyanja witch-doctor in connexion with rain-making, in Nyasaland, presented by A. G. O. Hodgson, Esq.

Two embroidered shoes from Sir Aurel Stein's third Central Asian expedition, presented by the Government of India.

Gramophone records of speeches by Mr. Stanley Baldwin, Mr. Ramsay MacDonald, Mr. Neville Chamberlain, Mr. J. H. Thomas, and Mr. Philip Snowden, presented by the Columbia Graphophone Company.

Holograph letter by Dr. Johnson to Miss Reynolds, 21 June 1776, presented by Mrs. William Rochfort.

Leaf of a letter by Miss Mary Russell Mitford, describing the state of her cottage and a visit to Bath and Bristol, presented by Dr. H. E. Friend.

Two Scottish Charters, 1498 and c. 1600, presented by Mrs. J. W. Hinchley.

Transcript of the Dedication of 'Oenone and Paris', 1594, from the unique copy, presented by J. Denham Parsons, Esq.

Two water-colour drawings by P. Wilson Steer, bequeathed by the late H. B. Harris, Esq.

Lithograph by Steinlen, presented by K. T. Parker, Esq.

Collection of picture posters, presented by E. H. Blakesley, Esq.

Portrait of Joannes Kupezky by Ed. Safářík, presented by H. E. the Czechoslovak Minister.

Series of flint and other stone implements from the surface near Nagpur, Central Provinces, India, presented by Hyde C. Gowan, Esq., C.I.E., Chief Secretary to the Government, Central Provinces.

Chinese pottery basin, Han Dynasty, and pottery weight in the form of a human-headed fish, Six Dynasties, presented by E. Thornhill, Esq.

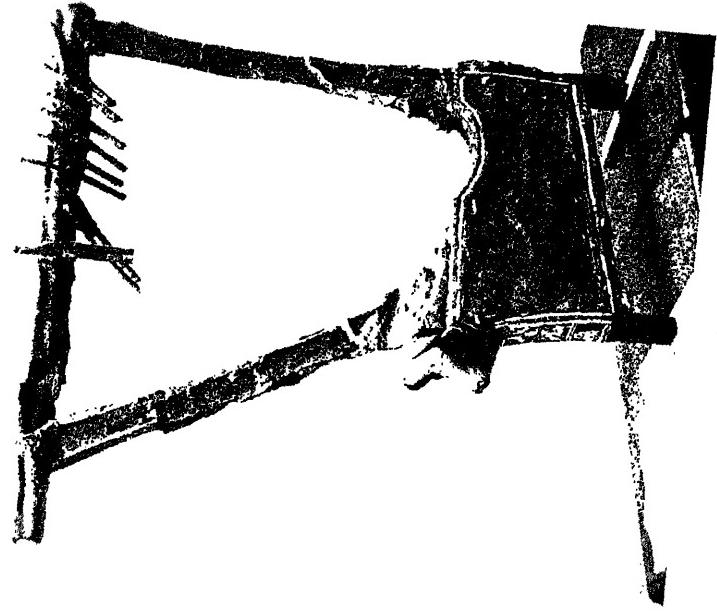
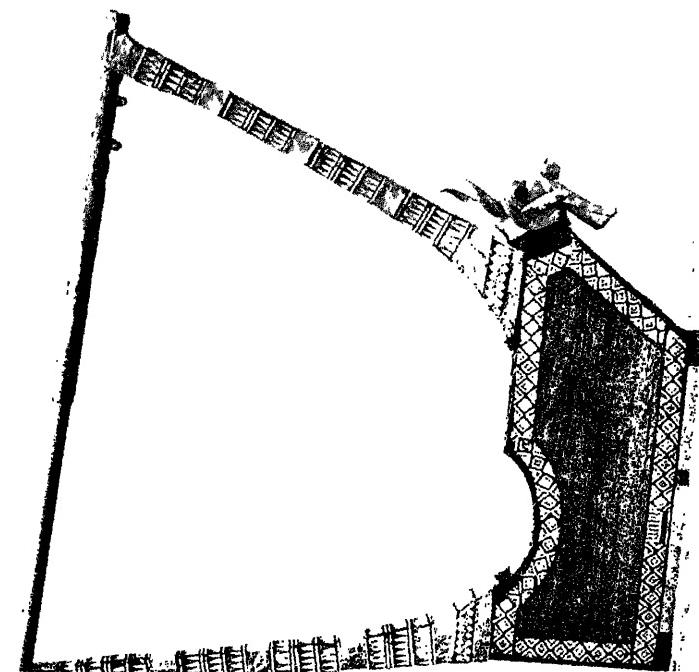
Obsidian flaked implement of unusual design from Chapala, Mexico, presented by Major J. Cooper Clark.

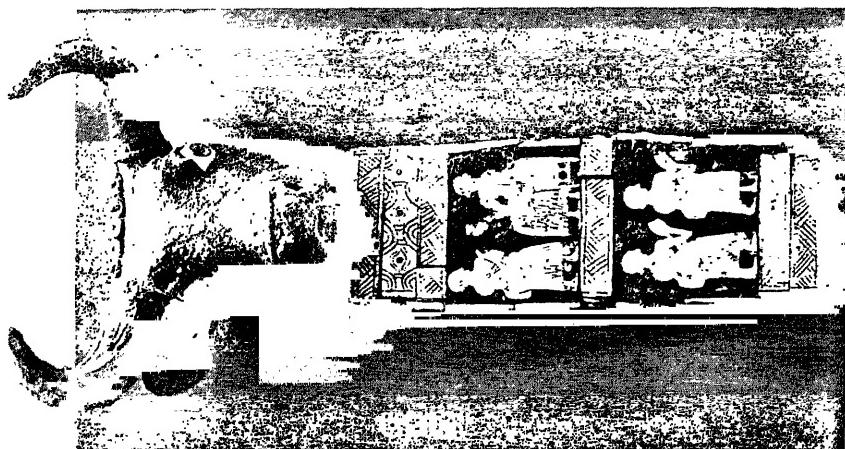
Ancient vase of black pottery from Panama, presented by H. E. Matthews, Esq.

*b*

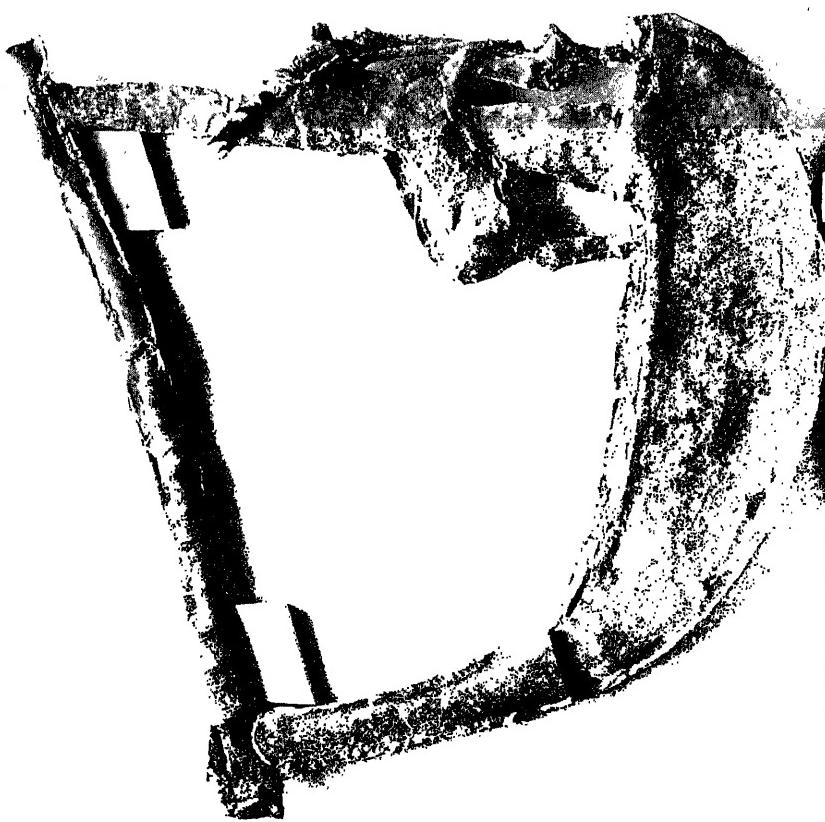
XXXI. LYRES FROM UR

*a*





*b*



*a*

XXXII. LYRES FROM UR

Pottery vase with figures in relief, Chimu period, Peru, presented by W. L. Nicholas, Esq.

Selection of Roman imperial and English coins, including a gold half-crown of Henry VIII with the initials of Jane Seymour, found near Welford in 1872, presented by Lady Tomes.

Unique silver penny of Eustace Fitzjohn, one of the barons who revolted against Stephen, presented by L. A. Lawrence, Esq. This is one of the small and rare group of coins issued by the revolting barons.

Autobiography of Lord Herbert of Cherbury, printed at the Gregynog Press, presented by the Misses G. E. and M. S. Davies.

## EXHIBITIONS

### THE EXCAVATIONS AT UR.

THE exhibition of antiquities excavated at Ur during the season 1928-9 by the Joint Expedition of the British Museum and the Museum of the University of Pennsylvania was opened at the beginning of July. Objects were exhibited in no way inferior in value and interest to those shown last year, and in some ways superior to them in technical and historical importance. Mr. Woolley continued his investigation, commenced in 1927, of the area of the royal tombs, to the south of the building of Ur-Nammu and Shulgi excavated in 1919 and athwart the southern temenos-wall of the Temple. The largest tomb found proved to be empty, having been plundered in early times, but others yielded objects of the highest interest and value. Specially notable are the four great harps, or rather lyres. The greatest is of wood with coloured shell inlay, red, white, and blue, in the style of the inlaid pillars discovered at al-'Ubaid, alternating with gold overlay: the top-bar is silver, and at the head of the sounding-board is a great golden bull's head of extraordinary vigour of style: the finest work of art yet found at Ur. This, the best object of the year, is of course to be returned to Baghdad (Plate XXXI *a*). A second lyre, in silver, with coloured shell inlay of blue and white, and a bull's head of silver, is notable for its complete

preservation, even including the silver tuning-tubes on the cross-bar (Plate XXXI *b*) [London]. A third, in silver, is not so well preserved, as it has not been found possible to prepare more than one side of it for exhibition. It is, however, a most remarkable work of art, coming next to the gold bull harp in this category among all the finds of Ur. At its head a great silver stag rises on his hind-legs to crop the foliage of a bronze water-plant that in its lines is strongly suggestive of Egyptian representations (Plate XXXII *a*) [Philadelphia]. A fourth lyre is but a head of a bull in bronze and a plaster simulacrum of itself, obtained however by a remarkable exercise of the excavator's art by Mr. Woolley: finding the holes in the earth in which the original wood of the harp ought to have been, judging by the position of the bull's head, he poured in plaster-of-Paris, and, when it had set and the earth was removed, there stood the plaster ghost of the original lyre [Baghdad].

Parts of yet another lyre of the same kind are a fine bull's head of copper with silver inlay, below which were the usual inlay representations, in this case of lapis and shell, showing great personages seated, in the style of the 'standard' discovered last year (Plate XXXII *b*) [Philadelphia]. A contemporary representation of one of these bull-headed lyres is seen on the gold seal (Plate XXXV *c*), made of thin gold and bitumen and therefore possibly a funerary object merely, but one of great interest [Baghdad].

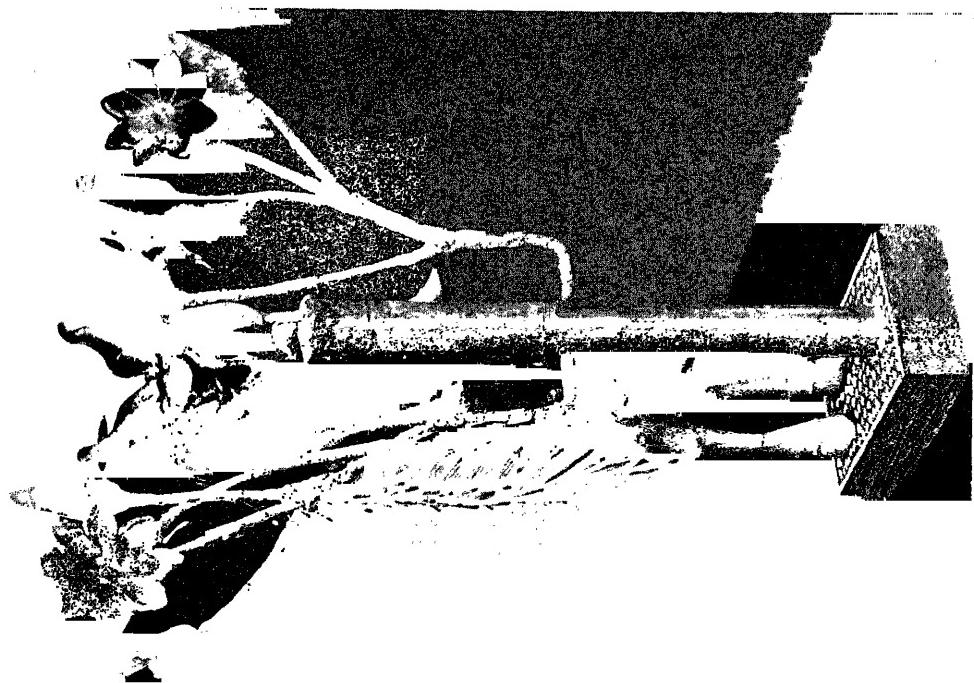
Akin to the silver stag are the two remarkable rams, or rather goats (*markhor*) of gold, silver, lapis-lazuli, and shell, each cropping the fruit of a plant of wood overlaid with gold; one of which has been left in its crushed state as found, while the other has been filled out again and restored to a semblance of its original self (Plate XXXIII). It may be that these two were ornaments of lyres [London and Philadelphia].

Whether the bronze head of an evil spirit (Plate XXXIV *a*), human with bull's horns, also belonged to a lyre is uncertain. It may be so, and possibly the spirit is intended to be understood as driven out by the ghost-compelling properties of the holy music, much like a Gothic gargoyle escaping from a cathedral. But this is merely a speculation. [Baghdad].

XXXIII. STANDING GOATS FROM UR



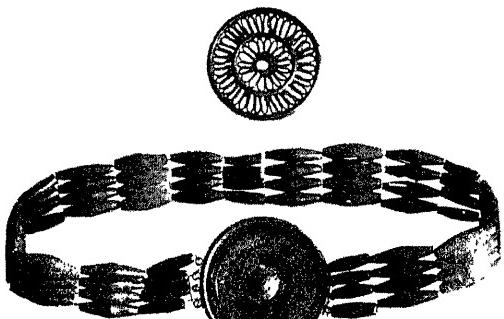
*b*



*a*



*a*



*b*



*c*

XXXIV. *a.* BRONZE HEAD OF AN EVIL SPIRIT (?) FROM UR  
*b.* GOLD FRONTLET AND WHORLS FROM UR  
*c.* MOSAIC AND GOLD SCEPTRE FROM UR

Passing to more intimate properties of the dead, two splendid gold daggers were found of much the same type as those discovered before, which are here illustrated (Plate XXXVI *a*) [Philadelphia]; besides a sceptre of mosaic work and gold (Plate XXXIV *c*) [London]. The gorgeous but barbaric female head-dress of gold leaves and rings (Plate XXXV *b*) is assigned to London, which also receives the remarkable frontlet of gold and inlay wheel-roundels or whorls (Plate XXXIV *b*). Four of the crushed skulls of the ladies of the king's harīm, who accompanied him to the tomb, are shown: of these, two are intended for Baghdad, one for London, and one for Philadelphia. They are exhibited exactly as they were found, with their bead necklaces and head-dresses of gold and semi-precious stones crushed down and in upon them (Plate XXXV *a*). A great 'death-pit' containing many skeletons of these sacrificed women was found, and the exhibition contains many of their gorgeous golden head-ornaments, like those of last year, which are divided between the three museums.

Of later objects the calcite lamp in the form of a *couchant* man-headed bull (Plate XXXVI *b*) is assigned to London, as a similar lamp of the Sargonide period, found last year, fell to Philadelphia.

The usual quantity of vases of copper and stone was found, and is shown; besides a fine collection of cylinder-seals, and the series of 'documentary' finds at Ur illustrating Mr. Woolley's view of the effect of a great inundation in primitive times, presumably the 'Flood' of Babylonian tradition, on the early culture of the Sumerians.

H. R. H.

#### EXHIBITION OF DISCOVERIES AT BADARI.

AN exhibition was opened at the beginning of July of objects discovered by Mr. Guy Brunton during the excavations carried on by him under the auspices of the Trustees of the British Museum in 1928 at Mostagedda in the Badari district, south of Asyūt, in Egypt. Mr. Brunton places the results of his excavations at the first disposal of the Museum. He has excavated in the district of Badari, where Sir Flinders Petrie and Miss Caton Thompson have discovered what until now have been regarded as the oldest remains of the pre-dynastic Egyptian culture, called thence 'Badarian'. Mr. Brunton considers that he has found evidence of a yet older period, which he

calls 'Tasian' after Dair Tasa, the place at which he discovered the remains. He shows at the present exhibition drawings of the skulls of 'Tasians', who are distinguished from ordinary Badarians by being 'rounder-headed, with squarer faces, and heavy square jaws', and examples of 'Tasian' pottery and flint tools and weapons, which do not, however, differ very markedly from those of the 'Badarian' epoch. The other antiquities shown consist of a large quantity of Badarian remains from graves of that epoch, notably flint hammers, grinders, and knives, and red and black pottery of remarkable primitiveness, and also much that belongs to the later predynastic or 'Amratian' period (after al-Amrah, the 'typical' find-spot of the period), including some interesting pottery, and fine flint knives. An Old Kingdom cemetery yielded fine alabaster vessels, pottery, and many necklaces and scarabs and button-seals which are securely dated by the circumstances of their finding and will form a notable addition to the British Museum collections of objects of the period to which they belong. An untouched cemetery of the 'Pan-Grave' people (Nubian slave-soldiers settled with their families in Egypt by the Pharaohs of the XIIth Dynasty) was found and yielded interesting results; while Coptic graves produced many fine examples of needle-work of that time (seventh to thirteenth centuries A. D.), necklaces, and so forth.

H. R. H.

#### RECENT PUBLICATIONS.

FIVE additions have been made to the series of larger reproductions in colour from illuminated manuscripts (sold at one shilling each), of which nineteen have been published previously. Two of the new numbers break fresh ground, being taken from Oriental manuscripts. Both are examples of the Indo-Persian school of art, one being a painting by Āghā Rizā of a scene from a Persian book of stories and fables (Add. MS. 18579) in which the Chamberlain of the King of Yaman is stealing a golden dish and hiding it under his coat, while the other is a miniature from Add. MS. 22470, representing the visit of Alexander the Great to the saint Khizr.

The three reproductions of Western miniatures are a garden scene from a Flemish manuscript of the *Romaunt de la Rose*, of the late



a



b

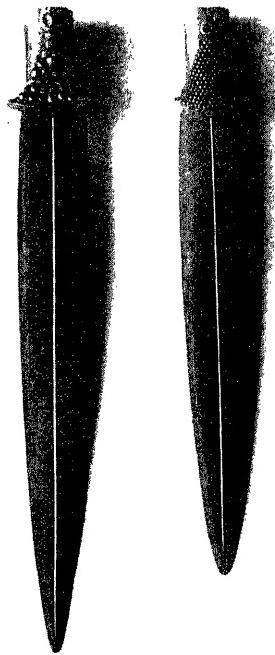


c



d

XXXV. a. CRUSHED SKULL OF A LADY OF THE HARIM FROM UR  
b. FEMALE HEAD-DRESS FROM UR  
c. GOLD SEAL, SHEWING BULL-HEADED LYRE, FROM UR  
d. GOLD GOAT FROM UR



*a*



*b*

XXXVI. *a.* GOLD DAGGERS FROM UR  
*b.* CALCITE LAMP FROM UR

fifteenth century; a small but most delicately drawn representation of the Nativity and the Shepherds, from a French manuscript of the end of the thirteenth century; and the well-known picture of the Tower of London, from a Flemish copy of the poems of Charles, Duke of Orleans, executed about the year 1500.

In addition, about twenty of the coloured postcards of Christmas and the Epiphany, issued in previous years, have been re-issued in small booklet form, at the price of fourpence each, suitable for use as Christmas cards.

#### NOTES

IN the next number of the QUARTERLY it will be possible to announce one acquisition, and perhaps two, of the first importance. Early in the year it was announced that the famous Luttrell (or Louterell) Psalter, the source of so many pictures of English rural and domestic life in the fourteenth century, was going to be put up for sale; and with it another illuminated manuscript (a Book of Hours with Psalter), hitherto totally unknown, which had been executed for John, Duke of Bedford, brother of Henry V, early in the fifteenth century. The latter was the work of an English scribe named Herman, and so may be regarded as the English sister of the famous Bedford Book of Hours already in the Museum, which was the work of the French artists employed by the Duc de Berry.

Both of these manuscripts, and especially the Luttrell book, were evidently treasures of art of national importance, which could only find their proper home in the British Museum. By the very great kindness of Mr. J. Pierpont Morgan, always a most generous and large-hearted friend of the British Museum, not only was a most dangerous competitor removed, but means were provided to secure for the Museum at least the opportunity of obtaining both books, Mr. Morgan being willing to advance whatever money might be necessary to buy the books in the sale-room, and allowing the Museum a year in which to repay him, without interest; failing which, either book not so redeemed would become his property. No words can be too strong in recognition of Mr. Morgan's generosity in this respect, when it is realized that he had it in his power to

secure for his own library two first-class manuscripts appealing strongly to his personal tastes, but preferred to assist the British nation to acquire them, because he recognized that they were national heirlooms which should not leave the country.

A further step forward was made when, on the eve of the sale, it was discovered that a change of ownership had come to pass since the manuscripts were advertised for sale, and that the newly-discovered owner was prepared to withdraw the Luttrell Psalter from the auction, and to sell direct to the British Museum. The Bedford book went forward to the sale-room and was bought on behalf of the Museum for £33,000.

The position therefore is that the Luttrell Psalter has been definitely bought for the Museum, the purchase money having been advanced for the moment by Mr. Morgan, and the Museum having definitely undertaken to repay it. Arrangements to this end are in progress, and it is hoped that an early announcement on the subject will be possible. Any contribution towards the purchase of either book will assist the purchase of both; and it is hoped that the lovers of the art of this country will feel that, in subscribing liberally to this end, they are saving two historical monuments of the first importance for the country.

It would be a scandal if the liberality of Englishmen would not complete what the generosity of an American has made possible.

#### 45. THE LUTTRELL PSALTER AND THE BEDFORD BOOK OF HOURS.

AS indicated in the last number of the QUARTERLY it is now possible to announce the definite acquisition of the first of the two splendid manuscripts to which reference was made. The famous Luttrell or Louterell Psalter, long known to students from its deposit for thirty-two years on loan in the Department of Manuscripts, owes its name to its having been executed for Sir Geoffrey Louterell, of Irnham in Lincolnshire, in about 1340; a large miniature in the text (f. 202 b) shows him as a knight on horseback, attended by his wife Agnes Sutton, who died in that year, and his daughter-in-law Beatrice Scrope (the wife of his son Sir Andrew Louterell), the armorial gowns of these ladies leaving no doubt as to their identity. Above the miniature, in the hand of the scribe of the text, are the words 'Dominus Galfridus Louterell me fieri fecit', a very unusual feature. The MS. is the latest in date by some twenty years of the great series of Psalters executed in East Anglia, of which the finest examples are the Ormesby Psalter at Oxford, the Gorleston Psalter in Mr. Dyson Perrins's collection, and the Arundel and St. Omer Psalters in the British Museum, the last named being a gift from the late Mr. Yates Thompson; the Douai Psalter, perhaps the finest of all, was unhappily destroyed in the war. While artistically inferior to these splendid volumes in its purely decorative work, which is somewhat hard and mechanical in comparison, the Luttrell Psalter surpasses them all in its remarkable series of marginal drawings, illustrating English mediaeval life, which constitute it a national monument of the first importance. These have been used repeatedly as illustrations to such books as John Richard Green's *Short History of the English People*, Traill and Mann's *Social England*, and J. J. Jusserand's *English Wayfaring Life in the Middle Ages*; they have also been extensively drawn upon by the Trustees of the British Museum for their series of Lantern Slides of Mediaeval Life, as well as being the source of a large number of modern illustrations. The subjects include a long agricultural series (ff. 170-3 b, 74 b); a kitchen and dinner scene (ff. 206 b-208); a lady at her toilet (f. 63); a travelling coach for Royal ladies accompanied by their pet dogs and

squirrels (ff. 181 b-182); a series of sports and games of all kinds, including a striking picture of archery practice on the mediaeval counterpart of a rifle range (f. 147 b); and a great variety of single subjects, which include a windmill (f. 158); a watermill, with some eel traps in the river (f. 181); a goose and goslings attacked by a hawk (f. 169 b); a grindstone (f. 78 b); a boat towed by a couple of men (f. 160); a boy in a tree stealing cherries, with the owner below (f. 196 b); the Castle of Love attacked by knights and defended by ladies, who pelt the besiegers with roses (f. 75 b); an attractive picture of Constantinople as a medieval walled town, several of the houses displaying shop and inn signs (f. 164 b); and many similar subjects. See Plates XXXVII, XXXVIII.

A sufficient sum is now in sight, from the funds of the Trustees themselves and from certain other important sources, to ensure the acquisition of the Luttrell Psalter, even if it should prove impossible to secure both MSS., but it is hoped that persons especially interested in this MS. will not withhold the subscriptions that they might otherwise have been disposed to give. Such subscriptions, if specially marked, will continue to be applied to the Luttrell Psalter, and will enable the Trustees to set aside corresponding amounts towards the purchase of the second of the two MSS., the Psalter and Hours of John, Duke of Bedford.

Not the least remarkable thing about the last-named splendid book is the fact that it was entirely unknown even to students until the end of 1928, when it was brought to the Museum for an opinion. Its sumptuousness made it clear that it must have been executed for a person of importance: it was not expected, even so, that the original owner should prove to have been John, Duke of Bedford, whose famous Book of Hours, executed in France about 1423, and commonly known as the 'Bedford Missal', has been one of the chief treasures in the Department of Manuscripts for nearly eighty years. The identification was one of the last works of the late Mr. J. P. Gilson, Keeper of Manuscripts from 1911 until his premature death in June of this year, who discovered a line-ending (f. 21) with the words 'I comminde me vnto ȝow. I pray god sauе the Duke of Bedford', and in the border of the chief page of the book, the Duke's

domini: a facie domini omnis terra:  
Annunciauerunt celi iusticiam eius:  
Iuiderunt omnes populi gloriam  
eius.

Confundantur omnes qui ado-  
rant sculptilia: et qui gloriabantur in  
simulacris suis.

Dorcate eum omnes angeli eius:  
audiuit et letata est syon.  
Et erultauerunt filie iude: propter  
iudicia tua domine.

Quoniam tu dominus altissimus  
super omnem terram: nimis exalta-  
tus es super omnes deos.



arms and crest. The MS., apart from its great beauty, is of importance as showing that the Duke, who has hitherto been regarded as a patron of foreign artists only, was not above employing artists on this side of the Channel when he could find them. Mr. Gilson further discovered two line-endings (ff. 124, 232 b) with the respective inscriptions 'Herman ȝour meke seruant' and 'I am Herman ȝoure owne seruant', revealing the name of the illuminator of part at least of the volume. This name was already familiar from its occurrence on the background of a miniature in the Breviary of Archbishop Chichele, a MS. in the same style at Lambeth (MS. 69), and there is little doubt that the inscriptions refer to the same artist. With regard to its date, the MS. cannot be earlier than 1414, in which year its owner was created Duke of Bedford, but it is probably not much later. In the second half of the fifteenth century it seems to have belonged to William Catesby, beheaded in 1485, as his arms, impaling those of his wife Margaret Zouche, occur in two places over erasures (ff. 7, 73), while other arrangements of the quarterings of these coats occur elsewhere. The MS. is lavishly decorated in a style of illumination that came into existence in England in the last quarter of the fourteenth and lasted roughly until the middle of the fifteenth century (Plates XXXIX, XL). The origins of the style were no doubt derived from abroad in the first instance, although its exact source is a matter of controversy; the Rhine neighbourhood seems a possible place of origin, but an alternative theory is that the style may have been brought over by Bohemian artists in the train of Anne of Bohemia on her marriage to Richard II in 1382. It was in any case adopted and developed almost immediately by English artists and became the distinctively English style, as is shown by the masterpiece of the school, the great Sherborne Missal in Alnwick Castle Library, of which the chief illuminator was the English Dominican, John Siferwas. The British Museum possesses fine examples of the earlier period in the great Bible of Richard II (Royal MS. I E. ix) and the mutilated fragments of a still more splendid Missal (Add. MSS. 29704-5), but fifteenth-century examples of the first quality hardly exist, and the present MS. has in fact only one rival, the beautiful 'Hours of Elizabeth the Quene' in the collection of

Mr. Dyson Perrins. In one respect it stands alone, namely, the remarkable series of more than two hundred and eighty small portrait heads in initials, evidently drawn in most cases from the life. One of these is easily recognizable as a portrait of Henry IV, and the others, while not as yet identified, with one or two possible exceptions, give a wonderful representation of persons in different classes of early fifteenth-century society, and are a new and important landmark in the history of portrait miniatures in England. The unexpected appearance of such a book as this and its immediate consignment to the sale-room, as soon as its historical and artistic importance had been fully established, was a fresh difficulty at a time when every effort was needed to save the Luttrell Psalter. It was only the magnificent help of Mr. Pierpont Morgan, as related in the last number of the QUARTERLY, that saved the situation for the time being, and the Museum has now the period of a year from 29 July last in which to raise the sum of £33,000, the price realized in the sale-room, in addition to the £31,500 required for the Luttrell Psalter. It is obvious that the proper place for this book is by the side of its better-known French companion, but it is only by liberal contributions from the British public that it can be enabled to take that place. By an unparalleled act of generosity on the part of a single American, we have been given the option of retaining two of our national possessions; it remains to be seen whether the large body of art lovers in this country will respond to the lead in the spirit in which that lead has been given.

E. G. M.

#### 46. CELTIC BRONZES FROM LORRAINE.

FOUR bronze vessels, almost complete, were found buried together with no protection from the soil at Bouzonville, twenty miles north-east of Metz, in February 1928, and after various vicissitudes have been added to the Iron Age Gallery, where they surpass in interest even the contents of the warrior's chariot-burial of Somme-Bionne, Marne. The hoard (as it must be regarded in the absence of human remains) consists of two storage vessels for wine of the Greek *stamnos* type (Plate XLI), and a pair of wine-flagons of *oenochoë* type (Plate XLII); and there is no reason to doubt that they





Catus vir qui  
non abiit i con  
silio impiorum:  
et in via perca  
torum non ste  
tit. et in cathedra  
pestilencie non  
seddit. **S**ed in

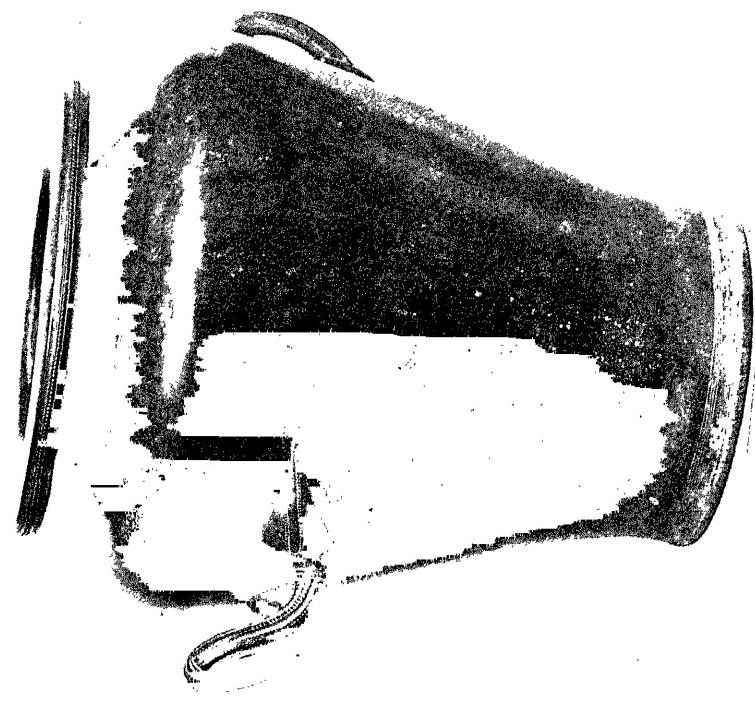
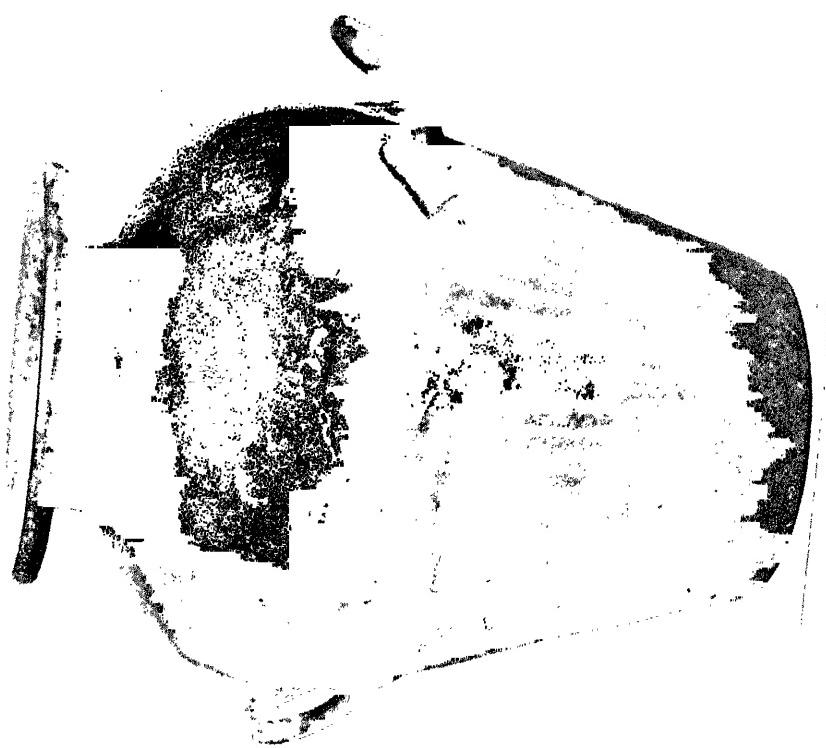
lege dominii uoluntas eius: et in lege ei  
meditabitur die ac nocte. **E**t erit tan  
quam lignum quod plantatum est secus  
decursum aquarum: quod fructum suum  
dabit in tempore suo. **E**t folium eius  
non defluet: et omnia quecumque faciet  
prosperabuntur. **T**on sic impi non  
sic: sed tanquam puluis quem proicit  
uentus a facie terre. **N**on deo non refur  
gunt impi in iudicio: neque peccatores in



XL. THE BEDFORD BOOK OF HOURS

*b*

XLI. CELTIC BRONZE VESSELS FROM LORRAINE



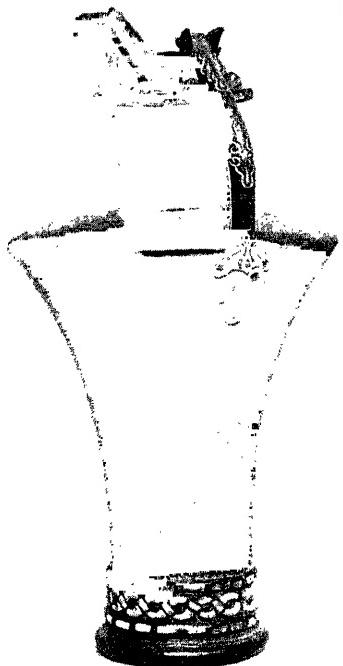
were all contemporary. The taller *stamnos*, 16½ in. high, is quite plain, and being the first found was accidentally damaged by the pick: the other, 15 in. high, is more Celtic in profile but has Greek detail (debased ovolo) round the foot, a beaded rim, and fluted handles attached by conventional vine-leaves. Like these, the flagons have a beautiful olive-green patina, and their elaborate decoration has survived to a large extent (Plate XLII *a, b*). Reminiscent of Etruscan specimens are the two animals on the rim in association with a larger one of the same species as handle, and the presence of manes indicates that lions were intended. The extreme height is 16 in., and the handle is attached below by a mask, which shows the Celtic treatment of a classical motive; the eyes filled with coral, like the broad interlacing band and borders at the foot, and the rim and throat above (Plate XLII *c*). The influence of the Greek palmette is seen here, but the date seems earlier than the Waldalgesheim torc, for example (about 380 B.C.), and may be placed about 450 B.C., in the opening century of the period of La Tène. The top view (Plate XLII *d*) shows the knob-like lid attached by the chain and covering a circular opening 1 in. across, which has two opposite square notches. The wine would pass through a tube along the middle of the beaked spout to the orifice in front of a duck modelled in the round, perhaps representing a water-spirit. On the lid of the second flagon only the clay core of the enamel remains, incidentally proving its relation to the Battersea shield, which has a thin layer of red enamel in the spaces of a bronze openwork frame. On the animals the red enamel can still be traced in grooves chiselled in the bronze, in the ordinary *champlevé* manner. Noticeable on the forequarters and the ears is a spiral motive that points unmistakably to the East, but can still be recognized in Hiberno-Saxon illuminated MSS. of the eighth century of our era, and on the Lullingstone bowl in the same gallery.

Only a brief note on the find could be added to a German *corpus* of the beaked flagons just published (P. Jacobsthal and A. Langsdorff, *Die Bronzeschnabelkannen: ein Beitrag zur Geschichte des vorrömischen Imports nördlich der Alpen*); but the pair from Lorraine throw unexpected light on their history, and confirm the suspicion

aroused by the Borscher Aue handle that there is a Scythian element in the decoration, whatever the place of manufacture. The enamel also suggests south Russia, as it was not a classical art, and the analogy to the sunk enamels (*champlevé*) of Koban, north of the Caucasus, is too striking to be accidental (E. Chantre, *Recherches Anthropologiques dans le Caucase*, vol. ii). The red colour of the earliest enamels has been explained by M. Salomon Reinach as an attempt by Celtic craftsmen to imitate the coral which they had used for inlaying till it was monopolized by the Indian market between 300 and 250 B.C.; but not only do the Lorraine flagons exhibit both materials in profusion, but objects decorated with both coral and enamel have been found associated in Gaulish chariot-burials at Flavigny (Marne) and La Bouvandau (Somme-Tourbe, Marne). Coral was certainly plentiful in Britain after 250 B.C., and if the process of enamelling came from the Scythian area, it was not necessarily invented to replace coral, though that was no doubt its history in western Europe. The Bouzonville bronzes will be fully described and illustrated in *Archaeologia*, vol. 79; and archaeologists both here and abroad will be grateful to the subscribers who rescued from oblivion these works of art, which are not only admirable in themselves but important links in the chain of development, illustrating conclusively the dependence of Celtic art on classical models and at the same time its capacity to take a new line that led ultimately to such triumphs as the Tara brooch, the Ardagh chalice, and the Book of Kells.

The acquisition was made possible by the generosity of Lord Melchett, who advanced the purchase-money and himself contributed £1,000. Equal contributions were received from Sir Percival David and Mr. F. A. Szarvasy, and the National Art-Collections Fund afforded £500 at a time when heavy demands were being made on its funds. Further contributions from Mr. Chester Beatty, Mr. C. S. Gulbenkian, Lord Cawdor, Mr. Lycett Green, Mr. John Hugh Smith, and Professor Tancred Borenius enabled the Museum to complete the purchase, for which favourable terms were granted by Messrs. Durlacher Bros.

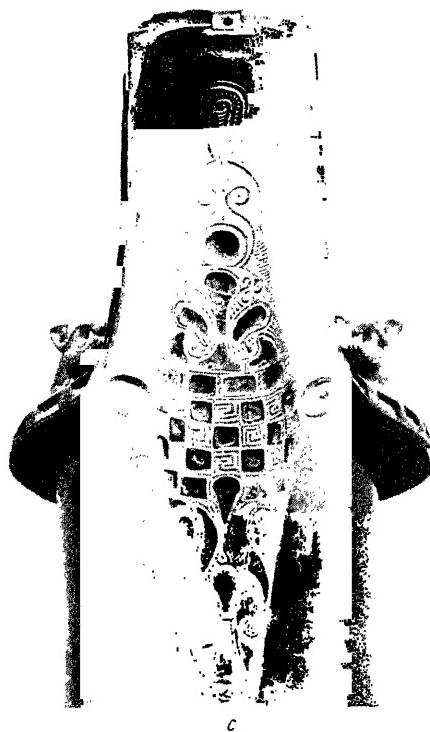
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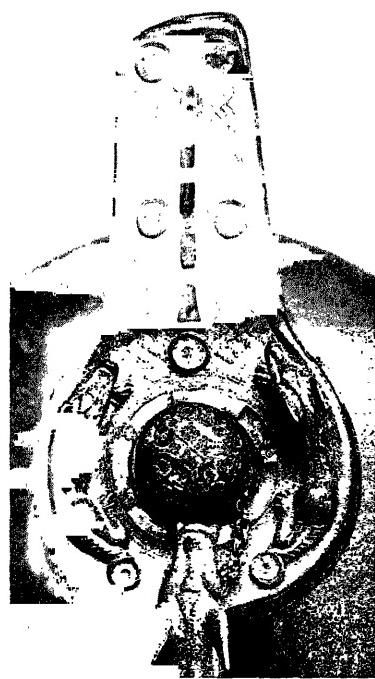
*a*



*b*



*c*



*d*

XLI. CELTIC BRONZE FLAGONS FROM LORRAINE



XLIII. ANTIQUITIES FROM CYPRUS

#### 47. ANTIQUITIES FROM CYPRUS.

THE Department of Greek and Roman Antiquities has recently acquired several vases and terra-cottas from the excavations of Alexander di Cesnola at Salamis in Cyprus. The most important is a large flat idol of red glazed clay (Plate XLV $\alpha$ , ht.  $10\frac{1}{4}$  in. = 26 cm.), ornamented with linear engraved patterns, such as are characteristic of early Bronze Age pottery of Cyprus (2500–2000 B.C.). The type of figure is also interesting as perhaps the earliest instance of the Kourotriphos or ‘mother and child’ type, which had such a long artistic history. Rude and primitive as the figure is, there is still some attempt at modelling. There is a similar figure, but without the child, in the Cesnola collection at New York (No. 2001).

The other objects (Plate XLIII) include two examples of the ‘painted white ware’ of the middle Bronze Age (2000–1500 B.C.), both remarkable for their form; one has a cylindrical body (ht. 9 in. = 23 cm.), the other (ht.  $5\frac{3}{4}$  in. = 14.5 cm.) is like an inverted top. A bowl of Rhodian sixth-century ware (diam.  $4\frac{3}{4}$  in. = 12 cm.) is obviously an importation. Of later date are the following: a flask of grey ‘Samian’ ware with a frieze of musicians and other figures in relief (ht.  $5\frac{1}{2}$  in. = 13.5 cm.), dating from the second century B.C.; a terra-cotta lantern of dark red clay in the form of a shrine, in one opening of which is a female head in the round (ht.  $4\frac{1}{2}$  in. = 11.5 cm.); and a small bowl of late Roman pottery ornamented with overlapping leaves (diam.  $3\frac{1}{2}$  in. = 9.2 cm.).

H. B. W.

#### 48. GREEK BRONZE STATUETTES.

THESE pieces, which were bought together in London and were said to have been found in Greece, belong to very diverse periods and localities.

The most primitive in style (Plate XLIV $\alpha$ ) is a cast figure (ht.  $3\frac{3}{8}$  in. = 8.5 cm.), clad in a short tunic with long sleeves, a heavy waist-belt, and perhaps bracelets and knee-breeches; but the two latter details may rather represent wristbands and knee-joints respectively. The tunic bears numerous imprints of the universal decorative pattern of a small circle with central point; the eyes are formed with the same device, and the ears are indicated by two small holes

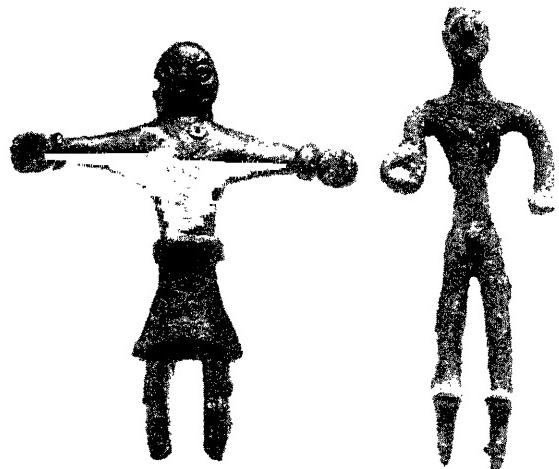
pierced through opposite sides of the face, which may originally have carried ear-rings. The feet are missing. The outspread arms held some objects for the reception of which the hands are hollowed vertically, as if the figure had stood between two handles or two feet of a vessel. It is said to have come from Boeotia, but dress and style suggest an origin in Syria or Asia Minor. The work is incompetent rather than early, and its date is probably not before 1000 B.C.

The next (Plate XLIV *b*) is a typical Greek Geometric figure (ht.  $3\frac{3}{4}$  in. = 9.5 cm.) of about 800 B.C., a lean man wearing no clothes, but with a short sword slung on a cross-belt close under his left arm. Like most of his fellows, notably those found at Olympia, he held a spear in his right hand and a shield in his left, but the hands are not pierced in the usual manner. Nose and chin are prominent, and the eyes are deep holes, but other facial features are not marked. The figure is cast and has a rough surface, and beneath the feet are long pointed tangs which doubtless served for mounting. It is said to have come from the Peloponnese.

Most important is the statuette of a hoplite striding forward (Plate XLIV *c*; ht. 4 in. = 10 cm.), which is said to have been found at Sparta and does in fact agree in style with the large group of archaic bronzes generally attributed to Laconia, and particularly with the statuette of Karmos, now at Athens. Our new example shows the same stocky, truculent personality, but the pose is more ambitious. It is worth noting that this top-heavy figure stands steadily on its feet, and that there is no mark of attachment to a base. It is modelled with some skill and spirit, but not finely finished; the shield was cast in one piece with the body, the spear was inserted through a hole in the right hand. Its date is about the middle of the sixth century B.C.

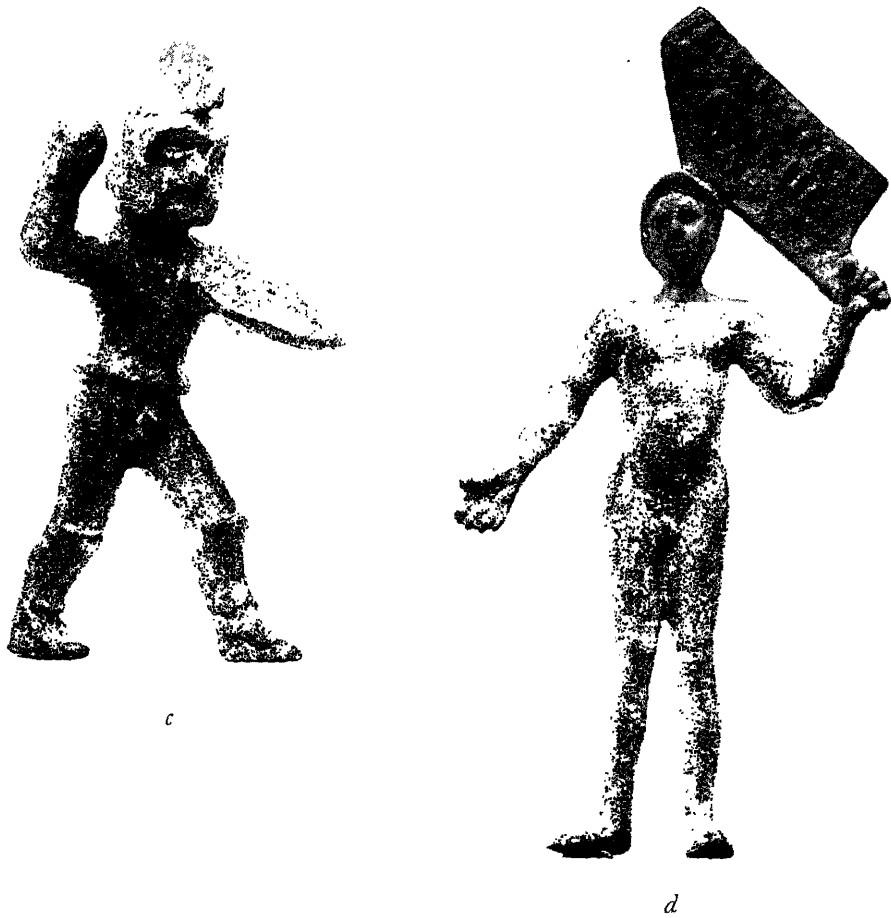
The last (Plate XLIV *d*) is a styleless figure (ht. 6 in. = 15 cm.) which is also said to have been found in the Peloponnese, but which actually came, as its inscription shows, from Antioch on the Orontes. It represents a naked youth carrying a board or similar flat object with a short peg-handle. The board bears a legend in relief:

ΑΝΤΙΟΧΕΩΝ | ΤΩΝ ΕΠΙ | ΔΑΦΝΗΙ .



*a*

*b*



*c*

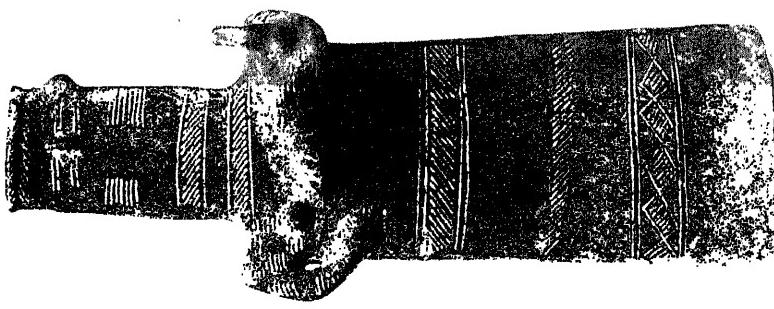
*d*

XLIV. GREEK BRONZE STATUETTES

XLV b. RED-FIGURED VASE



XLV a. CYPRIOTE IDOL



Daphne was the notorious Sacred Grove near Antioch, which contained the Temple of Apollo built by Seleucus Nicator, with a cult-statue by Bryaxis. The neighbouring city seems to have been distinguished from other Antiochs by the title of ἡ ἐπὶ Δάφνῃ (Strabo, xv. 719, xvi. 749) or *Epidaphne* (Pliny, *N. H.* v. 79). A similar legend appears on coins of Edessa: Ἀντιοχέων τῶν ἐπὶ Καλλιρόῃ, but the significance of the words on the statuette is not evident. The date of this piece may be late Hellenistic or early Roman.

E. J. F.

#### 49. A NEW RED-FIGURED VASE.

AN interesting acquisition of the Greek and Roman Department is a small red-figured jug of the latter half of the fifth century B.C., found near the Royal Stables at Athens (Plate XLV b). It is  $3\frac{3}{8}$  in. = 8.5 cm. high, and is decorated with a Dionysiac scene in which the figures are drawn as of diminutive or childish proportions, in a manner characteristic of the smaller vases of the period. White is freely used, and also purple and yellowish-brown pigments, and the berries of the ivy-wreath which surrounds the neck show traces of having been originally gilded. The double-ribbed handle terminating on the lip in a pair of volutes appears to be unique. The subject includes five figures, on the right being a group of Dionysos offering a drinking-cup to a young Satyr whose flesh is painted white, and who wears an animal's skin of yellowish-brown and a purple bracelet on his right wrist. Next is a group of two Satyrs, one of whom is inciting a goat to butt the other who tries to repel it with both hands; the first named also holds a drinking-cup, and between them is a three-legged stool on which stands a jug. On the left is a Satyr resembling the first one, holding out a jug. The four Satyrs all have names; the one with Dionysos is called *Xρῦσος* ('Gold'); the one with the drinking-cup *Καλλίνικος* ('Victor'), and the other two are each named *Κῶμος* ('Revel'). In scenes of this kind, especially in the last half of the fifth century, it is very common to find Satyrs and other members of the Bacchic entourage inscribed with such names.

H. B. W.

## 50. GREEK COINS.

GIFT BY MR. C. S. GULBENKIAN.

MENDE in Macedon (Plate XLVI, 1). Since the discovery about 1913 at Kaliandra, the site of Mende, of a large hoard of silver tetradrachms, the coinage of this town has assumed a much greater importance than it had hitherto claimed in the eyes of numismatists. The chief product of the place was wine, and the coins bear evidence of the cult of the wine-god. On the obverse of those of the fine period is a bearded Seilenos reclining on the back of an ass or mule, holding a kantharos in his outstretched hand. On the reverse is usually a vine, with the name of the place. The hoard above mentioned provided a very large number of tetradrachms of these types, with many interesting minor varieties. But there were also three other reverse types hitherto unknown; one representing a square panel decorated with studs or bosses, as it were of a coffered ceiling; another an arrangement of four palmettes; and a third a star or sun of sixteen rays, with bunches of grapes filling the angles of the square. One specimen of the vine reverse had been in the Museum since 1877. The 'panel' reverse and four other varieties of the vine reverse, all from the Kaliandra treasure, were acquired by the Museum between 1923 and 1925. Now, by the generosity of Mr. C. S. Gulbenkian, the sun reverse, most remarkable of all, is added to the series, leaving only the reverse with the four palmettes, which it is hoped to secure for the Museum before the next issue of the QUARTERLY.

This specimen was sold by auction at Naville's Sale, No. XIII, at Lucerne in 1928 (lot 445). The die from which the obverse was struck was evidently slightly rusted, as is frequently the case in this series. It shows in the exergue the distinguishing mark of the issue, a grasshopper. Some half a dozen other specimens are known.

The date of this and other coins of the same style is shortly before 423 B.C.

From the same sale at Lucerne (lot 391), and thanks to the same donor, comes one of the rarer silver coins of Carthage (Plate XLVI, 2).



XLVI. GREEK COINS



XLVII. ENGLISH COINS

The obverse bears the customary head of Persephone, wreathed with barley, derived from a Syracusan prototype. On the reverse is the head of a horse, treated with a singular attempt at realism. The horse in one form or another is, as is well known, the favourite Carthaginian type; but this representation of the horse's head in detail recalls the omen which decided the choice of the site of Carthage, when a horse's head was dug up by the first Punic settlers (Verg. *Aen.* i. 442 ff.).

The coin, which weighs 20·65 gm., belongs to the period of the Second Punic War.

Mr. Gulbenkian has also presented two important examples of the coinage of Persis, from the collection of Col. Allotte de la Fuÿe, one of the leading authorities on that enigmatic series. These are: (1) a silver drachm of the priest-king Bagadat, with his portrait and, on the reverse, his figure enthroned, holding a sceptre; a standard is planted in the ground before him (Plate XLVI, 3). This is of the third century B.C. (2) A silver tetradrachm of Autophradates I, later in the same century, also with his portrait; on the reverse the king, crowned by Victory, stands in adoration before a Persian fire-altar, above which floats the half-figure of Ahuramazda; on the right, a Persian standard is planted in the ground (Plate XLVI, 4). These are valuable additions to the already remarkable series of coins of Persis in the Museum.

Finally, Mr. Gulbenkian's gift included 112 tetradrachms and drachms of Alexander the Great. An immense hoard of such coins was found some years ago at Damanhur in Egypt. The study of a great portion of this hoard gave an American numismatist, Mr. E. T. Newell, the first clue to the classification of this innumerable coinage. But the complete hoard was not then, and perhaps never will be, available for study, many persons having dipped their hands into it soon after its discovery. From one such extract, which remained in a private collection until recently, the 112 coins just mentioned have been selected, all bearing mint-marks new to the Museum series, and in some cases hitherto quite unknown. On Plate XLVI, 5-7, are shown specimens with the mint-marks quiver, palladium, and prow.

G. F. H.

## 51. GREEK COINS OF THE BLACK SEA DISTRICT.

DURING the last twelve years, for obvious reasons, no small number of collections of coins formed in Russia and brought out of the country by refugees have been offered in Western markets. From such a collection, made by a Russian scholar, the Museum has been able to secure an exceedingly useful selection of some 625 coins representative of the mints of the coasts of the Black Sea during the Greek, Roman, and Byzantine periods. The series of the Greek colonies, such as Olbia, Tyra, Chersonesus, Amisus, are approximately doubled by this accession; and mention may also be made of some of the rare bronze issues of mints such as Pharnaceia, Chabacta, Haemilium, of the Mithradatic period. One of the curiosities of ancient coinage is also represented by six specimens, i. e. the bronze piece cast in the form of a fish, which has been regarded as evidence of an earlier local currency of fish. On Plate XLVI, 8-10, are figured specimens of the bronze coinage of Olbia (obverse, head of the river-god Borysthenes; reverse, bow in case and battle-axe), of Chersonesus (obverse, bull; reverse, Artemis and deer), and of the Byzantine coinage of the same place under Mauricius Tiberius (obverse, the Emperor and his wife Constantina; reverse, his son Theodosius).

G. F. H.

## 52. GOLD NOBLES FROM HORSTED KEYNES TREASURE TROVE.

THE Department of Coins and Medals has acquired fifty-eight specimens out of a hoard of sixty-four gold nobles found in January of this year on Broadhurst Manor, Horsted Keynes. The latest coins in the find were six nobles of the third, or 'Pine-cone', issue of Henry VI; the deposit is therefore dated to within a few years of 1430. There are three nobles of Edward III which owe their survival, after the reduction of the weight of the noble in 1412 from 120 to 108 grains troy, to clipping which had reduced their metal to less than the weight of the light coinage. The bulk of the hoard was struck in the reign of Henry V and in the early years of Henry VI; the majority of the coins are in very fine condition.

One Flemish imitation of the English noble was present in the

hoard; it weighs 103 grains. Ordinances against the importation of these coins were frequent in the fourteenth and fifteenth centuries, but they constantly supplanted English coin in currency. In the reign of Henry IV a petition of the Commons represented that in the currency of this country there were three or four Flemish nobles to every hundred shillings (i. e. fifteen nobles), each being twopence (three grains) lighter than the English noble. One English forgery was also in the hoard.

The three specimens illustrated on Plate XLVII are (1) an early noble of Henry V, (2) the Flemish imitation, and (3) and (4) obverses of nobles of first (Annulet) and third (Pine-cone) issues of Henry VI.

G. C. B.

### 53. A PENNY OF EUSTACE FITZJOHN.

A COIN of historical importance has recently been acquired through the generous gift by Mr. L. A. Lawrence of a piece that has for forty years been in his collection. It is a fragment of a silver penny of the reign of Stephen bearing on the obverse a lion and symbols which are believed to represent the keys of York, and on the reverse an ornamental design of crosses which is familiar on other York issues of the same period. The obverse legend, *Jacii Fii Ioañis* indicates as the issuing authority Eustace FitzJohn, a northern magnate who was intimate at court during the reign of Henry I and after his death supported the cause of the Empress Matilda, fighting at the Battle of the Standard on the side of the Scottish king.

Prior to the publication of this fragment in 1890, coins bearing the name of Eustace had been attributed to the son of Stephen, and it was this unique specimen which corrected the old attribution and proved beyond doubt that the Eustace coins of the Lion type, and probably the other Eustace coins also, were issued by FitzJohn.

Although a fragment only is preserved, a sufficient portion of the inscription remains to leave no doubt of the identity of the issuing magnate; the evidence it affords as the only specimen bearing the name Fitzjohn is of paramount importance. It is illustrated in Plate XLVII, 5.

G. C. B.

#### 54. A SOVEREIGN OF HENRY VIII.

A SOVEREIGN of Henry VIII in unusually fine condition has been presented by Mr. Henry Oppenheimer through the National Art-Collections Fund. It weighs 187 grains troy, being struck under the indentures of 1546 which reduced crown gold to 20 carat and the weight of the sovereign to 192 grains troy. This handsome coin, which has the king enthroned on the obverse and on the reverse the royal arms with supporters, is unusual in having the letter S as mint-mark on the obverse and the letter E in corresponding position on the reverse. Below the shield the letter E is repeated, and on the tablet below is the king's cipher HR. These marks connect the coin with a series of silver coins similarly marked which must be placed in the last year of Henry VIII or after his death; the combination E S has been interpreted as Edward Seymour, the Lord Protector, in which case the coin would belong to the reign of Edward VI; but this is doubtful. The coin is illustrated on Plate XLVII, 6.

G. C. B.

#### 55. EGYPTIAN ANTIQUITIES FROM EL-'AMARNA AND ARMANT.

THE Department of Egyptian and Assyrian Antiquities has received an exceptionally generous gift of objects from the excavations of the Egypt Exploration Society carried out last season. The objects are divided into two groups; from Armant, ten miles south of Thebes, and el-'Amarna respectively.

At Armant the Society was carrying on work begun by Mr. Robert Mond a year previously, until which time the site had never been touched by scientific excavation. The discovery there of the burials, first of the cow-mothers, then (last year) of the sacred Buchis Bulls themselves, opened up a series of Egyptian monuments, the existence of which had not hitherto been seriously considered. The burials had all been robbed, so that the most important finds—apart from the architectural interest of the subterranean chambers with their connecting passages—were the pottery and other fragmentary remains which supplied the evidence for the manner of the bulls' interment, and, above all, the fine



XLVIII *a*. BULL STELE FROM  
ARMANT, A.D. 296



XLVIII *b*. LIMESTONE LINTEL OF AAHMES I



series of stelae, each inscribed in hieroglyphic with the principal events of a bull's life, i.e. the dates of his birth, death, and induction as Buchis, with, in several cases, some description of the last.

The best of these stelae were kept by the Egyptian Government; practically all the remainder, together with a complete series of stone and pottery offering-tables, stands, and incense burners, and a number of smaller objects from the burials—amulets, eyes of alabaster and black glass, fragments of blue glass from the elaborate 'feathered' head-dress, &c.—have been presented to the Museum, and thus enable it to compare with the unique collection of similar objects in the Louvre from Mariette's excavation of the Serapeum.

The stelae presented to the Museum range in date and preservation from a fragment dedicated by Alexander the Great to a complete example dated in the twelfth year of Diocletian (A.D. 296). The last, though artistically unattractive compared with the finer Ptolemaic stelae, is the outstanding feature of the group, since it is the latest recorded example of hieroglyphic writing (Plate XLVIII *a*). Another object of first-class importance is the splendid limestone lintel dedicated by Aahmes I, and found re-used as the lid of a stone vault. It measures 7 ft. 12 in. in length by 1 ft. 7 in. in depth, and is but the second monumental object of this king to reach the Museum (Plate XLVIII *b*).

The objects from el-'Amarna enable the Department to fill several lacunae in its series of beads, fayence pendants and amulets, and glass manufacture from this site. In addition they have enriched it with some intrinsically important objects of which the most remarkable archaeologically is an ivory ushabti-figure, the only one known in that material. A more attractive and no less valuable gift is a complete collarette of fayence pendants with lotus-flower end-pieces. A similar example was found earlier in the season and was retained by the Cairo Museum, which also possesses the six other necklaces of this type—all from the tomb of Tutankhamen—yet found. Some fine pieces of polychrome glaze tiles, two bronze weights in the shape of a calf's and a leopard's head respectively, and a fine pair of bronze tongs with ends shaped like human hands complete a very welcome group of additions to the collection.      S. R. K. G.

## 56. A UNIQUE DR. JOHNSON ITEM.

THE Department of Printed Books has recently acquired the only copy hitherto recorded of *Occasional Papers*, by the late William Dodd, LL.D. (London, 1777), a publication entirely, or almost entirely, written by Dr. Johnson. The anonymous *Life of Samuel Johnson*, LL.D., published by G. Kearsley in 1785, bears upon its title-page the statement that it contains also 'Some papers written by Dr. Johnson, in behalf of a late unfortunate Character, never before published'. These papers appear as an Appendix to the *Life*, with the explanation that, when Dr. Dodd lay under sentence of death for forgery, Dr. Johnson interested himself to procure a pardon, and, besides writing various letters to the Press at the time of the trial, wrote and printed these 'Occasional Papers' which were proposed to be sold for Mrs. Dodd's benefit. All the papers (according to Kearsley's *Life*) were written by Dr. Johnson with the exception of one, 'Dr. Dodd's Account of Himself', of which Dodd is said to have drawn the outlines and the picture to have been finished by Dr. Johnson. On the day before the intended publication Mrs. Dodd, conscious that the 'Papers' were not of her husband's writing, thanked Dr. Johnson in the most grateful terms, but begged that the publication might be suppressed. Her request was granted, and the whole impression of 500 copies was cancelled with the exception of two or three copies, from one of which the reprint in the *Life of Samuel Johnson* was made.

The 'Papers' consist of: an 'Introduction'; 'Dr. Dodd's Account of Himself'; a 'Declaration' of Dr. Dodd's, 'inclosed in a Letter to a Friend some time before he suffered'; two 'Letters to two noble Lords of His Majesty's Most Honourable Privy Council'; Dr. Dodd's Petition to the King, and Mrs. Dodd's Petition to the Queen; Dr. Johnson's Conclusion; and 'Observations . . . sent to the public Papers by Dr. Johnson'.

The copy acquired by the Museum is, so far as is known, unique. The standard bibliography of Johnson does not even mention the 'Occasional Papers'. Dr. R. W. Chapman, however, in 1926 printed a portion of the contents from the original MSS. (which are in the possession of Mr. A. Edward Newton), and states in his

Introduction: ‘The “Occasional Papers” are lost, and our knowledge of them has hitherto depended on Kearsley’s reprint.’

This valuable acquisition to the Museum has been made possible by the public-spirited action of Messrs. Sherratt and Hughes of Manchester, who offered the publication to the Trustees at a price obviously far below what could have been obtained in the open market, a happy result due in great measure to the kind offices of Mr. T. D. Barlow of Manchester, who has also generously contributed towards the defraying of the cost.

## 57. PRINTED BOOK ACQUISITIONS.

**O**THER interesting acquisitions to the Department of Printed Books are:

1. *Horae beatae Virginis Mariae secundum usum Romanum*, printed by Nicolas Hygman, Paris, 1516. Printed on vellum, and bearing the device of the publisher Eustache (or Eustace) on the title-page, and with a second colophon in French. A fine copy which, with its copious illumination, forms a characteristic specimen of this class of work in the early part of the sixteenth century.
2. *Cicero: De Officiis, Paradoxa, De Amicitia, De Senectute, cum Commentariis*. Printed by L. Pachel, Milan, 1493. A rare edition, of importance for the history of the printer.
3. *Joannes Aquilanus: Sermones*. Printed by Angelus Britannicus, Brescia, 1497. The first edition, and perhaps the earliest work of this printer by himself.
4. *S. Figueira: Arte d’rezar as horas canonicas*, Salamanca, 1521. A very rare Portuguese book printed in Spain; with woodcuts and border-pieces.
5. *Orosius: Le premier (second) volume de Oroze*. Printed by P. Le Noir, Paris, 1526. Copiously illustrated with woodcuts.
6. *Paracelsus: Vom Holtz Guaiaco gründlicher heylung*. Printed by F. Peypus, Nuremberg, 1529. The first edition of Paracelsus’ first work.
7. *Petrarch: Des remedes de lune et la autre fortune*. Printed by

D. Janot, Paris, 1534. A rare impression by the first King's  
Printer for French. Illustrated with woodcuts.

8. Peter Levens: A right profitable booke for all diseases, called  
the Path-way to health, London, 1587. The first edition.

R. F. S.

58. SOME NEW GREVILLE LETTERS.

**I**N Vol. III, No. 3, of the QUARTERLY an account was given (p. 75) of a valuable acquisition due to the generosity of Mr. Gabriel Wells of New York, in the shape of an early draft of Carlyle's *Past and Present*. The same benefactor has now presented to the Department of MSS. a small collection of original letters from Charles Cavendish Fulke Greville, the well-known diarist, to Colonel, afterwards Lt.-Gen., Sir Charles Ash Windham. The letters, which number twenty, range in date from 15 June 1855 to Oaks Day [30 May 1856], and thus cover only the later period of the Crimean war and the peace negotiations. They deal with Windham's professional prospects (with which Windham was at first much dissatisfied, but which experienced a sudden change for the better after his gallantry at the Redan), with the progress of the war, the prospects of peace, and the differences with America, which in the spring of 1856 seemed to threaten war; besides which there are several references to Greville's ill luck on the turf and the sale of his horses. Greville was a strong opponent of the war, and his letters, which are intimate and affectionate in tone, give a lively picture of the state of feeling at the time, and contain confidential details of discussions in the Cabinet and some pungent criticisms of soldiers and politicians. Selections from them were given in an article on the collection which appeared in *The Times* of 19 June 1929, but otherwise they are apparently unpublished, and they form a valuable addition to the collections of the Department, which already contains Greville's diary. They have received the number Add. MS. 41760.

H. I. B.

59. MIDDLETON PAPERS.

**T**HE Museum has recently acquired, through the good offices of Messrs. Hodgson, a collection of papers which fills up a gap

in the records of the Secretaries of State in the seventeenth century. They are the papers of Charles Middleton, 2nd Earl of Middleton, Secretary of State to James II, 1684-8, which were apparently carried away by Dr. Owen Wynne, Middleton's secretary, and have remained in the possession of the Wynne family until recently. The main body of the collection consists of the dispatches of English representatives abroad, and these in many cases supplement the dispatches of the same or other envoys earlier and later already in the Museum. But there is also a large amount of material of domestic interest, in particular two sets of papers dealing with the invasions of the Duke of Monmouth and William of Orange. These, in common with the rest of the collection, were unknown to Macaulay and other historians of the period. The papers relating to the Monmouth invasion do not contain a great amount of material for the campaign. Among them, however, are the original letter of the Mayor of Lyme from Bridport to James II, 11 June 1685, announcing Monmouth's landing, and a letter from Lord Gainsborough to Middleton, 9 July 1685, reporting his capture near Ringwood by the Sussex militia.

But for the most part the collection consists of examinations and informations of persons accused of complicity in the rebellion (a number of these are interesting as bearing the signature of Sir Roger L'Estrange), and reports of the movements of suspected persons. A curious pendant to the rebellion was the emergence of a pretended son of the Duke of Monmouth, one John Armston, whose confession, with other documents bearing on his case, is included here.

The papers for October–November 1688 comprise letters from the Lords-Lieutenant of various counties and others relating the progress of the invasion and the state of the country. In this same general series may be included a large collection of letters from royal personages, the Emperor and the various contemporary kings and princes of Europe, to Charles II and James II, presenting a full conspectus of the signatures and seals of the European royalties of the time. Of the dispatches of English representatives abroad the most important as well as the most extensive series is that com-

prising the reports from the successive envoys to the States General, Thomas Chudleigh, Sir Bevil Skelton, and the Marquis d'Albyville, covering the whole of the reign of James II and giving much information about the plots and counterplots in progress in Holland. Other long series are the letters of Gabriel Sylvius from Copenhagen and Sir Peter Wyche from Hamburg, both interesting for the light they throw on trade with northern Europe. A large collection of dispatches of Edmond Poley from Ratisbon, 1683-8, carries on the series from the same envoy, 1681-3, already in the Museum (Add. MSS. 37986, 37987). Some 230 letters of Sir George Etherege (the dramatist and diplomatist, whose autograph has hitherto been extremely rare) more than double the number of letters in the well-known letter book (Add. MS. 11513), and are more closely concerned with official business than the frequently frivolous letters there transcribed. Among smaller lots there is an interesting series of letters of General Patrick Gordon with the Russian army, 1687-8. The Kenelm Digby papers included with the collection are of sufficient interest to be dealt with separately.

The whole collection is a valuable addition to the existing materials for an important period of English history.                           R. F.

#### 60. KENELM DIGBY PAPERS.

SIR Kenelm Digby, author, diplomatist, theologian, philosopher, naval commander, and much else besides, was in his brilliance, versatility, and oddity a typical seventeenth-century figure. The Museum collections already contain much of his work, particularly that strange romance of Theagenes and Stelliana in which his relations with Lady Venetia Stanley are shadowed forth (Harley MS. 6758). But a collection of documents, some forty in number, mostly in his autograph, acquired recently with the Middleton Papers, adds materially to the representation of his many aptitudes. These documents are very various in character, comprising literary criticisms, letters (to Sir Tobie Matthew and others), drafts of a speech in Parliament in his own defence, theological and philosophical disquisitions, euphuistic rhapsodies on the beautiful ladies taking the waters at Spa, declamations in Italian before learned

societies, notes on alchemical recipes, and other miscellaneous matter. The most interesting literary document is an opinion of Spenser, written at the request of Thomas May, the poet, in the course of which Digby asserts that Spenser had fixed the English language, 'w<sup>ch</sup> maketh me confident that no fate nor length of time will bury Spencers workes and memory; nor indeed alter that language that out of his schoole we now vse, vntill some generall innouation happen that may shake as well the foundations of our nation as of our speech'. Another interesting judgement is on Fuller's *Holy War*. It is clear from the draft of an introduction to the second edition of Sir Tobie Matthew's translation of St. Augustine's *Confessions*, 1638, included here, that that introduction, anonymous in the printed book, was the work of Digby. There is also an interesting letter from George Digby, 2nd Earl of Bristol, discussing with examples the various uses of 'cadence' and 'number' in dramatic poetry.

R. F.

## 61. DERBY PORCELAIN GROUP.

THE recent lamented death of Mr. Carter of Grantham has given occasion for an act of great generosity on the part of his sister and heir, Miss Carter. She allowed the Museum to acquire the important group here illustrated (Plate XLIX *a*) at the very moderate price paid by her brother very many years ago. The group is a singularly fine specimen of the porcelain made in Duesbury's factory at Derby during the 1760's. It represents Clio, the Muse of History, reclining on a cloud; she holds a pen and a lyre, while beside her is Cupid, whose left hand rests on a roll of paper lettered 'Thucydides'. The colouring of the group is particularly pleasing. The Muse wears a mauve robe decorated with white flowers and bordered and lined with yellow; her cloak is turquoise-green and Cupid's drapery scarlet.

In the Print Room is a copy of the engraving from which the model was taken; it is here reproduced in reverse (Plate LXIX *b*) to show its similarity to the group. It is entitled 'La Muse Clio' and dated 1756, and is engraved by J. Daullé after a painting by Boucher. The attitude of Cupid is somewhat varied in the

porcelain group and the Muse has exchanged her trumpet for a pen, but the general composition is remarkably similar. It is always interesting to identify the original engravings that were used as the basis of porcelain figures or paintings on vases, and it is certainly true that in England Boucher was responsible for a far higher percentage than any other painter.

The group is nine inches in height.

W. K.

## 62. TWO MEDIAEVAL BROOCHES.

THE smaller specimen on Plate L *a* was referred to in the first number of this volume (p. 19) and was presented by Mr. Frederick A. Harrison. It was found at Writtle, Essex, in 1847 and published in the following year by Mr. Neale of Chelmsford, the grandfather of the donor (*Journal of British Archaeological Association*, iii. 125). It is gold, of the annular type dating from the fourteenth century, and reads on the two faces:

\* IEO : SVI : FERMAIL : PVR : GAP : DER : SEIN.

\* KE : NV : SVILEIN : NIMETTE : MEIN.

which may be rendered in modern French: 'Je suis fermail pour garder sein: que nul vilain n'y mette main.'

More usual, however, is the legend AVE MARIA GRACIA PLENTAT DOMINVS TECVM, which occurs on both faces of the larger brooch (Plate L *b*), recently purchased, the last six letters being crowded out. The Lombardic characters are reserved here on a niello ground, and the brooch is in excellent preservation though dating before 1350.

R. A. S.

## 63. CAMEO OF QUEEN ELIZABETH.

THE pendent gem illustrated full-size on Plate L *c* is the fourth cameo in the collection representing Queen Elizabeth, the other three being Nos. 378 *a*, 379, and 380 in the *Catalogue of Post-classical Gems*, frontispiece and Plate XV. All four show the head turned in the same way, and all are cut in onyx, the present example being mounted in a gold frame with loop above. The best cameos of that queen are in the Royal Collection at Windsor Castle, and our Catalogue quotes others now in the Victoria and Albert

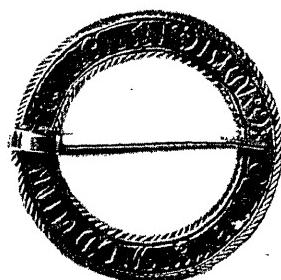
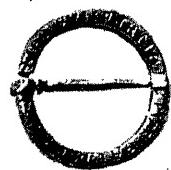


*a*



*b*

XLIX. DERBY PORCELAIN GROUP, AFTER BOUCHER



L. a, b. TWO MEDIAEVAL BROOCHES  
c. CAMEO OF QUEEN ELIZABETH  
d. BAMBOO STAFF OF DIGNITY

Museum, the Cabinet des Médailles at Paris, the Hague, and the Hermitage at Leningrad. Two possible artists are Julien de Fontenay (Coldoré) who is said to have visited England on behalf of Henri IV for this purpose; and Atsyll, gem-engraver to Henry VIII. It was sold by auction at Sotheby's on 19 July 1929 (lot 157), but its history was not given in the sale-catalogue.

R. A. S.

#### 64. A BAMBOO STAFF OF DIGNITY.

**M**ADE in four sections of unequal length, the staff illustrated in its case on Plate Ld is 4 ft. 4 in. long and has plain brass ferrules. It was exhibited to the Society of Antiquaries in 1920 by Major R. E. Stuart, from whose widow it has been acquired (*Proc. Soc. Ant.*, xxxii. 109). Engraved on the cane are seventy-five oval medallions: these on the upper sections contain scenes from the Old Testament and the life of our Lord, each with the appropriate inscription from the Vulgate beneath; and the lowest section contains figures of the twelve Apostles and of Saints Ninfa, Catherine, and Christina. The treatment seems to be related to the religious woodcuts produced in Germany and the Netherlands during the Reformation, and the date is late seventeenth century, Jamaica probably being the place of origin. The Museum already possesses a staff of finer workmanship dating from the sixteenth century, but such relics of perishable material are rarely met with in good preservation. The identification of St. Ninfa and St. Christina remains a problem for hagiologists.

R. A. S.

#### 65. SELECT RELICS OF CHINESE ART: YAMANAKA GIFT.

**T**WO handsome volumes in folding cases, measuring 46.5 × 34.5 cm. and showing masterpieces in different branches of Chinese art of the T'ang and Sung dynasties, have been presented to the Museum by Messrs. Yamanaka & Co., Osaka, Japan. One of the volumes is devoted to European, the other to American collections. In the former, England is well represented with twenty-three items from the British Museum and forty-two from the collection of Mr. G. Eumorfopoulos, besides a few from other collections, out of a total

of 111. The objects shown are mostly paintings, pottery, bronzes, and silverware, beautifully reproduced in collotype on a plain white background, or in colours by a half-tone process. Each plate is accompanied by descriptions in Japanese and English. The American volume is similarly arranged, and contains an equally interesting selection of objects from the Metropolitan Museum of Art, the Freer Gallery at Washington, and various other collections. The whole work has been produced in the style, at once sumptuous and tasteful, which one has learned to associate with the printing of Japanese art books, and reflects great credit on the compiler and general editor, Mr. H. Miura.

L. G.

#### 66. EARLY CHINESE PRINTING.

AMONG the thousands of fragments of Chinese manuscripts from Tunhuang, which are now being examined, a small scrap of crumpled paper was recently found, which on being smoothed out proved to be the initial portion of a block-printed calendar for the year 882. As is well known, the oldest dated specimen of block-printing is the long Diamond Sūtra roll of 868 now on exhibition in the King's Library. There is another printed calendar in the Stein Collection which, though bearing a cyclical date only, can from other indications be ascribed with certainty to 877; but the present fragment, which is printed in much better style, shows the actual *nien-hao* (year-title) 'Chung-ho, 2nd year'. This, then, makes the third specimen of ninth-century block-printing in the possession of the British Museum. No other is known to exist, the next printed document in order of time being dated 947. L. G.

#### 67. A NEW DRAWING BY DÜRER.

BY the generosity of two donors, Sir Joseph Duveen, Bart., and Mr. Ernest Innes, the Museum was enabled last summer to add to its large collection of drawings by Dürer another, hitherto unrecorded, work which may safely be attributed to the master. Coming from the Vallardi Collection, dispersed in Paris in 1860, the drawing had remained until recently in a French collection and seems to have borne no definite attribution till it was offered to the Museum.

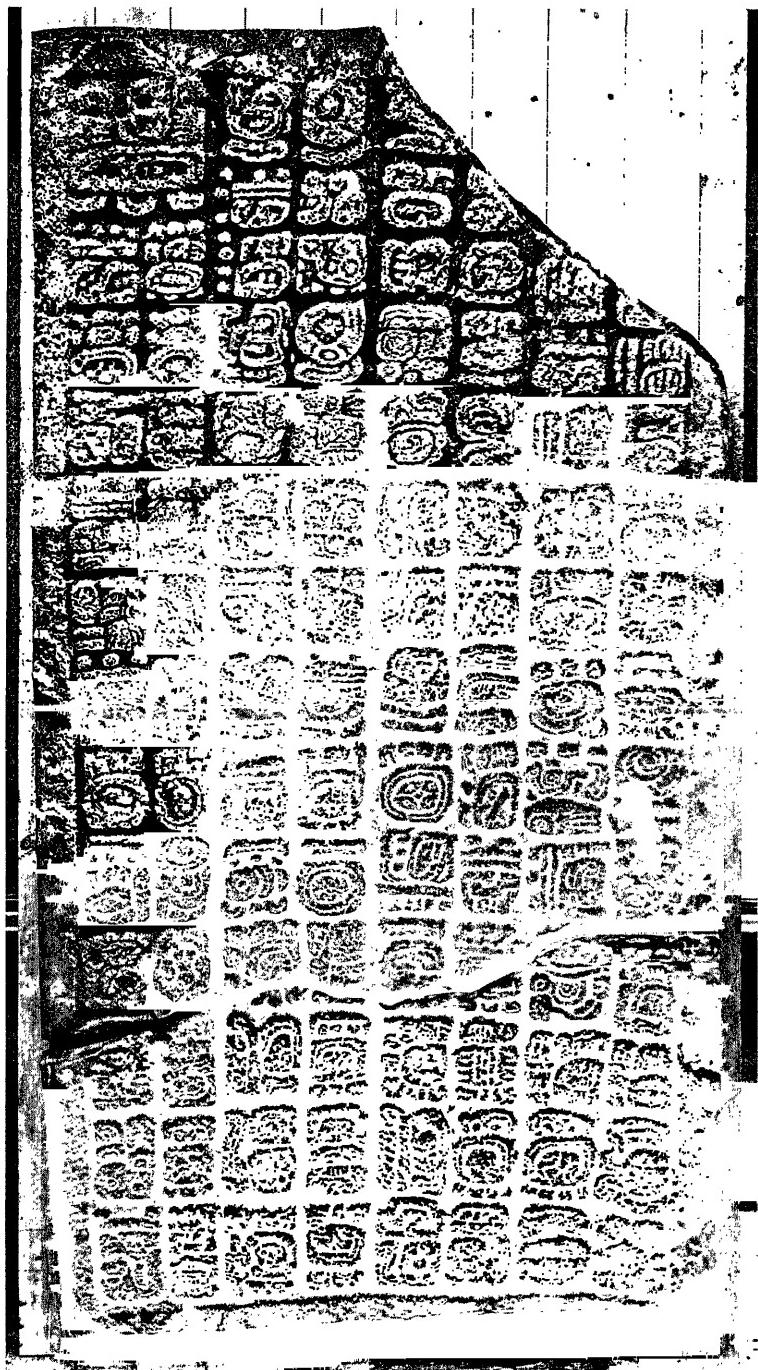
It is small ( $6\frac{3}{8} \times 3\frac{7}{8}$  inches), but possesses a dignity and pathos



LI. DRAWING BY DÜRER



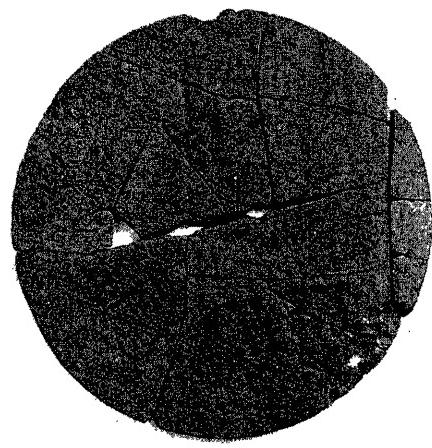
LII. RELIEF MONOLITH FROM BRITISH HONDURAS



LIII. DATE INSCRIPTION FROM BRITISH HONDURAS



*a*



*b*

LIV. MIRROR FROM BRITISH HONDURAS: (*a*) IRON PYRITES FRONT, (*b*) SLATE BACK



*c*



*d*

LIV. *c, d.* JADEITE ORNAMENTS FROM BRITISH HONDURAS

which only a master could have put into such a group of figures. The subject is the Blessed Virgin supported by St. John and several women; we must suppose them to be spectators of the Crucifixion. In the foreground is a distinct group of two kneeling women, one of whom, with clasped hands, and leaning on a little mound of earth, gazes out into the unseen.

The drawing has been made chiefly, if not entirely, with the brush, in inks of two different colours. The principal group has been drawn in bistre. The two foremost women, who seem also to have been sketched in bistre, have been almost entirely redrawn with Indian ink, which has nearly obliterated the first sketch. At the same time the artist has retouched some portions of the Virgin's figure, and notably her head-dress, with Indian ink. Such extensive use of the brush is unusual with Dürer, and Professor Winkler has recently pointed out that among his early drawings, with which this example must undoubtedly be associated, brush work is chiefly found among drawings produced during his first visit to Venice in 1495.

Whether so early a date as this should be assigned to our drawing is questionable. It has more than one stylistic feature in common with the little woodcuts of Saints, accepted by most modern authorities as Dürer's work, which were published in a 'Salus Animae' of 1503, but may go back to some years earlier. The most obvious point of resemblance is the M-shaped outline of the head-dress over the brow not only of the Virgin herself but also of the woman on the extreme left. This may be paralleled by the well-known woodcut of St. Veronica in the series named, of which a comparatively modern dry-point copy long passed muster as a work by Dürer himself.

It seems probable for this and other reasons that the newly acquired drawing should be ascribed to the last years of the fifteenth century. Like every newly discovered drawing by Dürer, it throws an unexpected light on the master's conceptions and method of working.

C. D.

#### 68. HUNGARIAN ETCHINGS.

A GIFT of twenty-three prints by living Hungarian artists, presented by the Hungarian Ministry for Public Education, is a

notable addition to the small collection of the graphic art of that country that the Department already possessed. The works selected for presentation bear witness to great versatility in choice of subjects and to the command of many kinds of technique. There are landscapes, pastoral scenes, and portraits, including an excellent study of his own features by the etcher N. Varga, but among the most striking works are several religious and semi-religious subjects, etched on a large scale and with considerable dramatic force. They include 'The Good Samaritan' by K. Istókovitz, and a 'Calvary' with the title 'Lux ex Tenebris' by Gyula Conrad. The large etchings entitled 'Procession' and 'Harvesters' by Aba Novák, and 'Fruit Harvest' and 'Winter' by Istvan Szónyi, exemplify with some smaller etchings by other artists the Hungarian love for strong black-and-white effects and dark skies. One lithograph, a portrait by C. Kunwald, is included in the gift, which has furnished material for an interesting and novel exhibition, now on view in the Department. C. D.

#### 69. PRINTS AND DRAWINGS: OTHER ACCESSIONS.

A SELECTION of original drawings in pen-and-ink for the political cartoons published in the *Westminster Gazette* represents the art of Sir Francis Carruthers Gould from the period of the Boer War down to 1916. His witty pen excelled not only in gently satirical caricatures of eminent politicians, but also in drawing animals; the Russian bear, the Turkish fox, and other fabulous creatures offered occasions for the display of this talent.

By Walter Crane, who was hitherto represented only by an illustration to the *Faerie Queene*, a larger selection of drawings has been acquired, including early studies of oxen, pigeons, and plants, made about 1872 in Italy, a study in a broader manner of a draped figure, and a design for a large decorative composition with Greek maidens near the sea.

Other recent acquisitions include several groups of etchings by living American artists, presented by the etchers. Mr. Walter Tittle, who was already represented here by his portraits of the delegates at the Washington Conference in 1921-2 and other dry-points, has given his recent portraits of Mr. Bernard Shaw, Dr. Havelock Ellis, and

Joseph Conrad and some accomplished studies of architecture in New York. Mr. W. G. Reindel, another artist proficient in dry-point, has given ten examples of his work, varied in subject. Two studies of heads have been given by Mr. Cadwallader Washburn, while twelve interesting etchings of the strange desert country and vegetation of Arizona have been added to the selection already owned by the Museum of the work of Mr. G. Elbert Buri. A group of these American prints is now on exhibition in the Department.

Mr. F. Cavendish Bentinck has given a rare early state (the third) of 'La Rue des Toiles', with the title written at the foot in Meryon's autograph.

C. D.

#### 70. THE BRITISH MUSEUM EXPEDITION TO BRITISH HONDURAS IN 1929.

THE site selected for the operations of the British Museum Expedition was the region above the confluence of the Pusilhá and Joventud which meet to form the Moho River, in the south of the colony.

A preliminary investigation of the area had been made in 1928, and the expedition of 1929 had two main objects in view. The first of these was the recovery of certain stone monoliths, carved with hieroglyphic inscriptions; the second was the investigation of a cave in which finely painted pottery, of an early period, had been found by experimental excavation last season.

The desired result was achieved to the extent that four large monoliths, three of them showing dated inscriptions, one of unusual length, were brought home (Plates LII, LIII). The cave produced a series of fragments of painted pottery, which constitute the largest single 'find' of Early Maya ceramics. These fragments, which are gradually being pieced together, present a number of new designs in painted slip, and, since due precautions were taken to preserve stratification, will ultimately provide valuable evidence regarding the development of style and technique.

Supplementary to the main programme was the survey of the chief site, and exploration of the surrounding country. The two were intimately connected. It was found that the architectural complex,

discovered last season, bears a definite relation to other sites discovered this year. The results of the researches undertaken this season indicate that the comparatively small area investigated was the ceremonial centre of a far larger architectural complex covering several square miles.

The sites located during the present season, and a large number of caves, are reserved for future operations. A number of grave-mounds were opened, and, though the remains were rather scanty, some were of great archaeological importance. Ornaments of jadeite were found (Plate LIV *a, b*), but the most remarkable specimens recovered were two mirrors, each found in a separate grave, consisting of a mosaic of polished iron pyrites affixed to a background of slate (Plate LIV *c, d*). These are unique in regard to the early dates recorded on the monuments.

Excavation in the damp tropics, in dense forest, is not easy; transport is extraordinarily difficult, because it involves a careful co-ordination of canoe-transport, mule-transport, and tractor-transport; and also the arrangement of coastal traffic to a port where freight can be obtained. The question of catering is equally important. Captain E. Gruning accepted the control of the transport, and Mr. Robert Ashton that of the commissariat. Both took charge of excavation and exploration in different areas. Their gratuitous assistance has contributed to the fact that the British Museum now possesses the largest series of dated Maya monuments in the world (even apart from the Maudslay casts already on exhibition). It is expected that the operations conducted next season, under the same control, will shed a further light upon the question of the origins of Early American Culture.

T. A. J.

## 71. OTHER GIFTS.

OTHER gifts received during the period covered by the present number include the following:

Twelve gramophone records of contemporary authors reading their own works, presented by the Dominion Gramophone Records, Ltd.

Five letters from Sir William Orpen, K.B.E., R.A., presented by Mrs. Holliday.

Papers of Sir George Thomas Smart (1776-1867), Organist of the Chapel Royal, with reference to musical matters, including the foundation of the Royal Academy of Music, presented by H. Bertram Cox, Esq., C.B.

Three letters of Christopher Hatton, Deputy-Governor of Guernsey (1684-5), and other papers, presented by Dr. W. A. Cunningham.

Collections for the history of Windsor, by Dr. T. E. Harwood, presented by the compiler.

Life of Gen. Sir Charles Pasley, K.C.B. (1786-1861), including letters describing military operations, such as the battles of Maida and Corunna, presented by Col. J. C. Tyler.

Copies of monumental inscriptions in London churches, in about 100 note-books, presented by Ralph Griffin, Esq., F.S.A.

Six photographs of the Shrewsbury fragments of English Liturgical Plays, presented by Dr. W. W. Greg.

Proclamation by the Taiping rebels, and letter of General Gordon, 1880, presented by J. H. Teesdale, Esq.

Four large etchings of buildings in Rome, by Giuseppe Vasi, bequeathed by Mrs. A. M. E. Wood.

Etching by W. Holman Hunt, presented by Mrs. Holman Hunt.

Drawing by W. T. Monnington, presented by Sir Joseph Duveen, Bart.

Woodcuts in the Ashmolean Museum, presented by the Delegates of the Clarendon Press.

Posters by Clare Leighton, presented by the Secretary, Empire Marketing Board.

Catalogue of the Rutherford Loan Collection, presented by Mrs. Rutherford.

Chinese painting, presented by Archibald Rose, Esq.

Green glaze ushabti, presented by Miss Ethel M. Scott.

Blue glaze steatite scarab of Amenhotep III, presented by Mrs. Stanley Howlett.

Ivory gaming-piece in the form of a kneeling prisoner, of the XVIIIth or XIXth Dynasty, with two Egyptian vases and a signet-ring, and two Babylonian cylinder-seals, presented by Miss H. Green.

Gold ear-ring, fifth century B.C., from Tyndaris in Sicily, presented by S. O. Bates, Esq.

Silver-gilt finger-ring with arms of Count Wynants of Brabant, presented by Mrs. M. Thurlow Lamb.

Flint implements from Kelling Heath, Norfolk, presented by J. E. Sainty, Esq.

Palaeolithic implements from the River Coln, at Denham, Bucks., presented by J. G. Marsden, Esq.

Bronze 'eye' with pair of spirals of the Bronze Age, found in Hungary, presented by Louis Clarke, Esq., F.S.A.

Eight pebble implements and a number of flints from localities in East Anglia, presented by J. Reid Moir, Esq.

Blue willow-pattern cup and saucer, presented by C. J. C. Pool, Esq.

Series of medicine pots from Nigeria, presented by S. W. Walker, Esq.

Personal ornaments from S. Africa, principally Basuto, presented by Miss Joy Elvy.

Painted pottery vase from an ancient grave in Bolivia, presented by F. St. B. Barclay, Esq.

Ethnographical series from Africa and Australia, presented by R. S. Taylor, Esq.

Silver-mounted clarinet and turquoise-studded head-ornament from Ladakh, bequeathed by H. A. Martyn, Esq.

Two silver bowls, said to have been found at Anauradhapura, Ceylon, presented by Mrs. Marshall.

Silver coin of Praesus in Crete, presented by Sir Arthur Evans.

Quadrans of Hadrianic period, in exceptionally fine condition, presented by P. H. Webb, Esq., M.B.E.

Rare bronze coin of Myrtilis in Spain, presented by H. P. Hall, Esq.

## NOTES.

### THE ROYAL COMMISSION.

ANOTHER instalment of the Report of the Royal Commission on National Museums and Galleries (described as Part I of the Final Report) has appeared with commendable rapidity (price 2s.), accompanied as before by a volume of Oral Evidence, Memoranda and Appendices (price £1 1s.). It includes a large number of recommendations, ranging over a variety of subjects, and with varying degrees of immediate practicability. Some of them require large capital expenditure, and must await a benefactor on the scale of Sir Joseph Duveen or a Government less embarrassed by financial liabilities. Such are the recommendations, which all would be delighted to see fulfilled, in favour of a Lecture Theatre, a Museum of Ethnography, a building for a new Department of Far Eastern Art, and a Refreshment Room. Others only demand moderate increases of annual expenditure, which it may be hoped are not beyond the bounds of early realization; for example, the opening of the North Entrance in the King Edward Galleries, an improvement in the position of Guide Lecturers, and the opening of the exhibition galleries (nothing is said as to the Reading Room) on two evenings in the week until 10 p.m. Increased publicity is also recommended, both by advertisements and by the creation of a Publicity Officer, as in American museums.

A third group of recommendations relates to increased co-operation between museums, and especially between the national museums in London. Some of these have already been accepted by the Trustees; and all, or nearly all, can be carried out by executive action without increased expenditure. Finally there are some important recommendations with regard to the government of the museums. The Commissioners do not desire to impair the independence, the initiative, or the variety of the several national institutions, which have grown up characteristically in their own way, and have their own traditions and their own friends, but they desire to introduce more co-operation, and to strengthen them by combined action. Accordingly they recommend a sort of perpetuation of themselves, in the

form of a Standing Commission in respect of all the institutions named in their terms of reference, composed partly of representatives selected from the existing Trustees and partly of distinguished persons outside (presumably nominated by the Government) under a Chairman who should have access to the Prime Minister and the Chancellor of the Exchequer. The functions of this body should be to review the annual estimates and assess their comparative claims, to promote co-ordination between the national institutions themselves and with provincial institutions, to advise developments, and to stimulate the generosity of the public. It is recommended that the members of the Commission, and Trustees generally, should be appointed for seven years only, but with power to renew.

The Appendices include some interesting observations from foreign critics of recognized standing and competence.

It is understood that the final section of the Report is likely to appear early in the coming year.

#### SIR E. MAUNDE THOMPSON.

**B**Y the death of Sir Edward Maunde Thompson on the 14th of September last, in his ninetieth year, the Museum has lost a former chief who was distinguished alike as a palaeographer, an historical scholar, and an administrator. When he entered the Department of Manuscripts in 1861 (after a short period in the Principal Librarian's Office) the staff of that Department were not remarkable for industry or punctuality; but Thompson whole-heartedly seconded the efforts of Bond (who became Keeper in 1866) to set a new standard in these respects. From 1871, when he became Assistant Keeper, he was in a position to make his force felt in the Department. He assisted Bond also in the foundation of the Palaeographical Society, which marked a new epoch in scientific palaeography, and subsequently, with the able assistance of his friend Sir George Warner, edited its publications for many years. His co-operation did not end with his retirement from the Museum; he was revising the proofs of the final part of the New Palaeographical Society within a few weeks of his death. He had a wonderful eye for manuscripts, and made himself the first palaeographer in the country, perhaps in the world.

His *Handbook of Greek and Latin Palaeography* (1893) and his larger *Introduction to Greek and Latin Palaeography* (1912) have been the text-books of the subject in the English language for a generation. He also edited a number of historical texts for the Rolls Series and for learned societies, notably the anonymous *Chronicon Angliae* of 1328–88 and the Chronicles of Geoffrey le Baker, Adam of Usk, and Adam Murimuth.

He became Keeper of Manuscripts in 1878, and in 1888 he succeeded Bond as Principal Librarian, and held this office till his retirement in 1909. The title was changed to Director and Principal Librarian in 1898, in connexion with a revision of the higher establishment of the Museum which Thompson carried through with the assistance of a Treasury committee, and which materially improved the status and pay of the staff. He then proceeded to work for a corresponding improvement of the position of the lower grades, which had received the Treasury assent at the time of his retirement. The other great operation which marked his term of office was the planning and partial execution of the new wing of the buildings, known as King Edward the Seventh's Galleries. Thompson interested himself in every detail of the plans, making himself familiar with the technicalities of heating, lighting, and ventilating, and engaged in countless arguments with the Office of Works and the contractors during the progress of the work. At the time of his retirement the shell of the building was complete, though much remained to be done in respect of the internal fittings and arrangements.

Thompson was an energetic administrator, a constant friend, and a formidable adversary. He was entirely devoted to the welfare and efficiency of the Museum, and as he did not spare himself, so he expected his colleagues to show the same zeal and activity. He did much to improve the conditions of exhibition in the galleries, with more detailed labelling and a full provision of departmental guide-books, which have been universally welcomed as admirable hand-books to their respective subjects. After his retirement he embarked upon a history of the Museum, based upon the minute-books of the Trustees, but in his absence from London he was not able to carry

on the necessary research. Some pages were actually written, and materials for more were collected; whether the sections that remain can be completed for publication remains to be seen.

He took up, however, a fresh line of research in connexion with Shakespearian bibliography, and went far to establish the fact that in the manuscript of the play of *Sir Thomas More* we possess some pages of the authentic autograph of Shakespeare.

His portrait by his friend Sir Edward Poynter, P.R.A., hangs in the Board Room.

#### *A Correction.*

THE autobiographic records of J. J. Macintyre, the gift of which was reported on p. 55 of the previous number of this volume, should have been described as having been presented by his daughters, Mrs. Gifford Foulkes and Miss Isa Macintyre. The editor regrets the previous error in description.

#### RECENT PUBLICATIONS.

THE *Catalogue of the King's Music Library*, of which the late Mr. Barclay Squire planned the whole and executed the first and most important volume, has been completed by the publication of Parts II and III. Part II contains the Miscellaneous Manuscripts, of which the nucleus is composed of about a thousand volumes purchased by George III, to which additions were made in each of the following reigns. The earlier works include the collection of motetts and viol pieces made by John Baldwin in 1590-1604; among the later are autograph compositions by the Prince Consort. In between come a splendid autograph volume of Purcell, a set of autograph sinfonias of Scarlatti, a presentation copy of Mendelssohn's *Athalia*, and a great mass of eighteenth-century music. The catalogue is the work of Miss Hilda Andrews, Mus.Bac.

Part III, containing the printed music and musical literature, had been commenced by Mr. Squire, and has been completed, revised, and seen through the press by Mr. W. C. Smith, Assistant-Keeper in the Department.



MR. WOOLLEY'S report on the *Excavations at Ur, 1928-9*, has appeared in the October number of the *Antiquaries Journal*, and as usual is obtainable in separate pamphlet form at the price of 1s. 6d. It describes in detail the work of which a brief description was given in the last number of the QUARTERLY, and is illustrated by eighteen plates, including plans and sections of the cemetery which has produced the wonderful collection of gold vessels, ornaments, and other objects which have been the special features of the last three exhibitions, and an elaborate section showing the flood-deposit of clay and its relation to the habitation-levels above and below it. The report is as clear as usual, and is essential to all who are interested in the subject, pending the eventual publication of Mr. Woolley's detailed history of his remarkable discoveries.

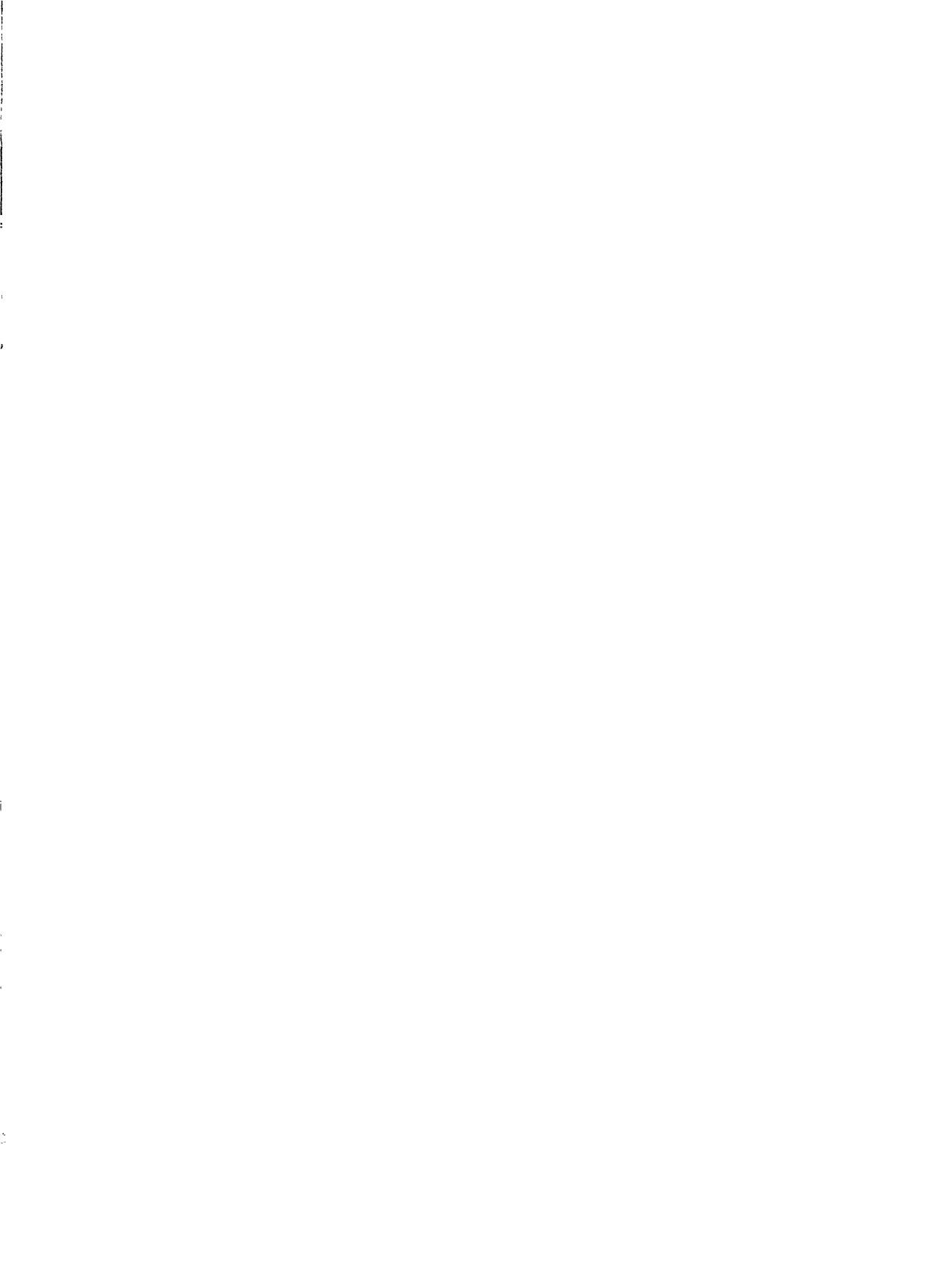
\* \* \* \* \*

THE third edition of the *Guide to the Exhibition illustrating Greek and Roman Life* has been thoroughly revised by Mr. Walters and his colleagues, and the opportunity has been taken to rearrange the exhibition. It does not claim to be a complete dictionary of classical antiquities, but it is certainly more than ever a very useful and lavishly illustrated compendium of information on most of the material aspects of Greek and Roman life.

\* \* \* \* \*

THE latest additions to the series of postcards are: Sets 89 and 90, comprising thirty monochrome specimens of Biblical manuscripts, from a tenth-century Hebrew Pentateuch and third-century papyrus fragments of the Psalter and St. John's Gospel to the later Wycliffite version in English and Nisbet's Scots New Testament of 1520-6; and Set B 40, six vignettes by Thomas Bewick, reproduced in colour from his original drawings for the frontispieces and tail-pieces of his *British Birds*.







a



b

LV. KYLIX OF EPIKTETOS

## 72. THE GLADSTONE PAPERS.

THROUGH the public spirit of Mr. H. N. Gladstone and Viscount Gladstone, the two surviving sons of the statesman, the papers of Mr. W. E. Gladstone will before long become the property of the nation. The offer has been made by them, and gladly accepted by the Trustees, that the papers now preserved in the Muniment Room at St. Deiniol's Library, Hawarden, shall be transferred to the British Museum as soon as is convenient to both parties, and shall there be regarded as on permanent deposit until the death of the last survivor of the two brothers, or until 1940 at latest; after which date they will become the property of the Trustees. During the period of deposit, access to them will be controlled by the owners, but the Trustees will be at liberty to proceed with the cataloguing and binding of them, preparatory to their final absorption into the collections of the Museum.

The Gladstone Papers, as they stand to-day in the Muniment Room at Hawarden, occupy 567 boxes, representing approximately an equivalent number of volumes. They have been classified in five divisions: (1) 23 volumes of copies of letters by Mr. Gladstone while in office, comprising about 26,000 letters to 4,380 correspondents, with six registers containing brief indications of 75,000 letters written between 1841 and 1855; (2) 77 boxes of printed papers, many from Mr. Gladstone's pen and often with annotations; (3) 108 boxes of general correspondence, comprising about 30,000 letters from 10,000 correspondents; (4) 230 volumes of special correspondence, comprising 47,159 letters from 2,024 correspondents, all of some importance or intimately connected with the family; (5) 152 boxes of personal papers, including letters from Mr. Gladstone, notes of speeches, memoranda, MSS. of articles, etc.

The historical and biographical importance of these papers needs no emphasizing. Free access was given to them to Lord Morley for his biography, but the quantity actually printed was necessarily a very small fraction of the whole. Many of the more important letters could not then be made public: some will still have to be reserved for a later generation. But the great bulk of them can soon be made available for the student without restriction, and they will constitute

a rich quarry for the historian of England in the nineteenth century. The long series of letters to his father and his wife, the correspondence with Queen Victoria, and the letters of his colleagues in public life, are of special importance.

The Museum has only just succeeded in absorbing and digesting the great collection of the Peel Papers; but the Gladstone Papers are already so well arranged that it may be hoped that the work of cataloguing them will be much lightened.

F. G. K.

### 73. A KYLIX OF EPIKTETOS.

IT is rare nowadays that any Museum has the opportunity of acquiring examples of the great Athenian vase-painters' work; but the Department of Greek and Roman Antiquities has recently had the good fortune to secure a red-figured cup (Plate LV) which is certainly from the workshop, and probably from the actual hand, of Epiktetos, dating from about 520-500 B.C. This cup, which measures 4 in. (10.3 cm.) in height, and 9 in. (23.2 cm.) in diameter, is in excellent preservation, and is of uncommon form for a red-figured Kylix, the usual graceful curve of the bowl being broken up by the off-set lip. This variation is to be seen in other works of Epiktetos, and also in the Euergides cup acquired by the Museum ten years ago.

In the interior of the cup is a subject of the usual Epiktetan type (reproduced on the cover of this number), a young man in a combative attitude, with spear in right hand, holding out his chlamys like a shield on his left arm. As usual, the figure is so disposed as to fill as much of the circular space as possible. On the exterior are two scenes, filling the space each side between the lip and the base. On one side Theseus fights with three Centaurs; it is just at this time that the Athenian national hero was displacing Herakles as the popular subject of legend in art. Theseus, who is nude and carries a sheathed sword, brandishes a club against a Centaur with spotted hide, who turns round in a somewhat feeble endeavour to hurl back a rock on the hero. On the left another Centaur prepares to hurl a rock, and on the right a third rides up, armed with a tree. On the other side of the cup is a combat of five warriors, all armed with helmet, spear,

and shield; the central figure, who is fallen wounded on his left knee, also carries a sword, and his shield has the head of a bearded Satyr as device. The warrior on the extreme left has a lupin- or plane-leaf as his shield-device.

Both in the interior and on the exterior (above the fallen warrior) is inscribed the word *ἐποίησεν*, 'made', without any artist's name (the verb usually indicates a potter or head of a workshop); both inscriptions are now very faint and difficult to discover at first sight. The special interest of *ἐποίησεν* used alone is that it is found on twelve other cups of similar style, undoubtedly all from the same workshop, in which many painters seem to have been active, including Epiktetos, who usually signs his work with *εὐραψέν*, as the actual painter of the design. Among these cups is the British Museum example E 33, which has been generally recognized as Epiktetos' work.

H. B. W.

#### 74. GREEK COINS.

##### TWO HOARDS OF GREEK COINS OF SOUTHERN ITALY.

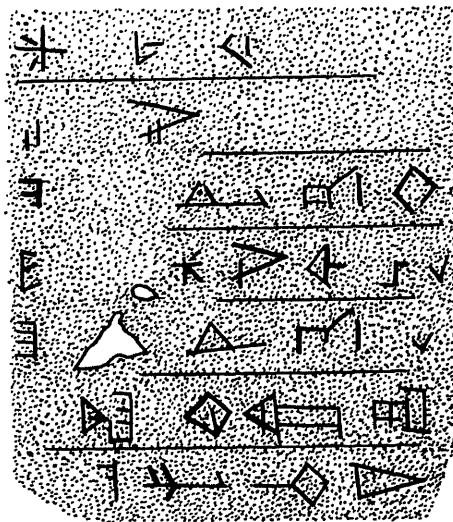
THE Department has recently acquired selections from two hoards of Greek coins, which were purchased some years ago in Italy by the late Mr. E. P. Warren of Lewes. Nothing is known of the place of discovery, or of the original numbers of the hoards, and it is probable that a certain number of pieces had been extracted. Subject to correction on this point, it may be said that the earlier and smaller hoard consisted of some nineteen coins of Croton, Caulonia, Metapontum and Sybaris. They were all of the well-known South Italian, so-called incuse fabric, in which the design of the obverse is repeated on the reverse *in cavo* instead of in relief. This reverse was produced, not, as is sometimes thought, by a repoussé process, but by a special die in relief, of which the minor details often differ considerably from those of the obverse. This fabric ceased about 480 B.C. Two of the coins of Croton in the hoard were of exceptional interest; only one of these has been retained by the Museum, since both were struck from the same pair of dies (Plate LVI b, 1). At first sight they differ not at all from ordinary Crotoneate staters of the time. On the obverse is a tripod, on the right of which is a crab (somewhat obscured by a fracture in the die), on the

right the inscription ΩPO written retrograde. On the reverse is a similar tripod, but incuse, with (in relief) the same inscription (but from left to right) and crab. But close examination of the obverse reveals under the present inscription the faint traces of an older one, the letters TE retrograde. Since this earlier inscription occurs under the later one not only on both coins from this hoard but on a third (in the Fitzwilliam Collection), we have here a case not of an old coin being restruck, but of an old die being altered, by the partial erasure of an old inscription and cutting of a new one. That was frequently done, but it is not often that an old die belonging to one mint was used by another. Yet this is what happened here; for TE stands for Temesa.

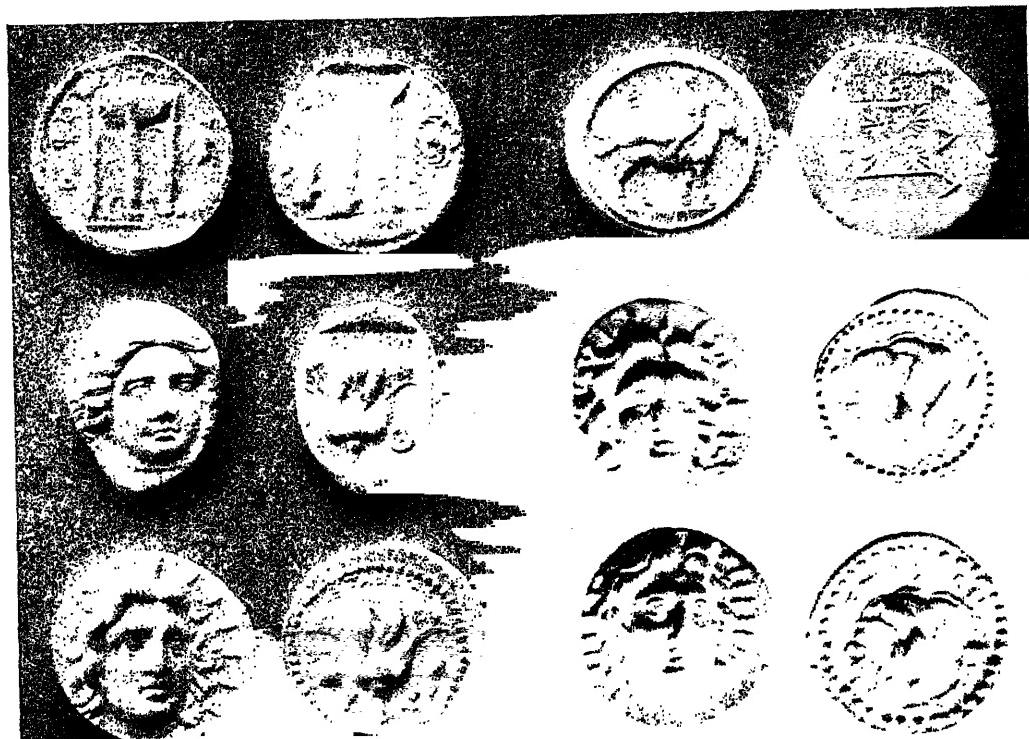
Other numismatic records of this place, a copper-mining city on the west coast of Bruttium, are scanty; indeed there seems to be some doubt of the authenticity of the only known independent issue, with the types of a tripod between a pair of greaves on one side, and a helmet on the other. There are, however, rare pieces of early fabric, showing the letters TE in combination with the initials of Croton, as well as others of a later period, after 480 B.C., which seem to indicate that Temesa continued to exist in close connexion with Croton; but the subject is too obscure to be discussed here. Possibly in the earlier period Temesa was an actual dependency of Croton, and its dies were cut in the mint of the more important city.

The second hoard consisted, when acquired by the Museum, of some 425 Tarentine 'horsemen' of the early third century and one coin of Heraclea, from which after careful cleaning twenty-nine specimens were found to be desirable as filling gaps in the Museum series. Seven other coins from the same hoard were presented some years ago by the owner to the Berlin Cabinet. The impending publication of the complete hoard, or as much of it as remains, by a specialist on Tarentine coins will furnish some important evidence on the classification and dating of the series.

MENDE IN MACEDON. In the last number of the QUARTERLY (p. 72) we expressed the hope that a specimen of the stater of Mende with the rare reverse of four palmettes would soon be acquired by the Museum, which would thus be in possession of all the chief varieties

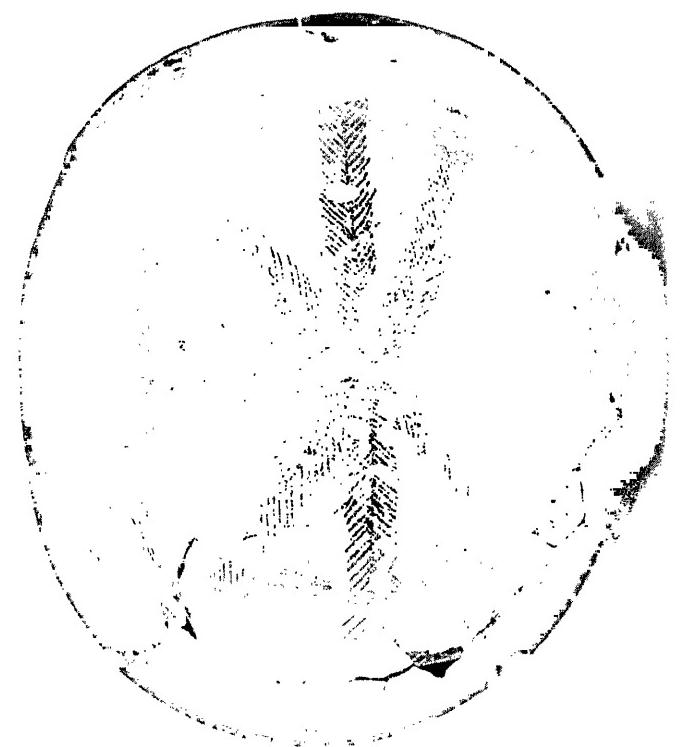


LVI a. INSCRIPTION OF A-ANNI-PADDA ON  
COPPER BULL, AL-'UBAID, 1919



LVI b. GREEK COINS

LVII. 'BADARIAN' ANTIQUITIES FROM EGYPT



of this interesting series. The generosity of Mr. Stephen Courtauld has now fulfilled this hope. The specimen (Plate LVI b, 2) shows the obverse in brilliant condition; it is possible to make out the minutest details of the face of Silenus, which is turned three-quarters to right, instead of in left profile as on the specimen with the same reverse recently presented. Less than a dozen specimens of the stater with this reverse are known to be in existence.

RHODES. The silver tetradrachm of Rhodes illustrated in Plate LVI b, 3 is an exceptionally good specimen of the coinage of that mint of the second period, approximately 400–333 B.C. The obverse bears a facing head of Helios, the reverse a rose, with the distinguishing mark of a *phiale* and the letter φ, probably the initial of a magistrate. A specimen with the same differentiae, but not from the same dies, was in the Pozzi Collection. The present one came from the Balthazar Collection in Olmutz and has been presented by the Keeper of Coins.

To a later period in the Rhodian series (304–166 B.C.) belong the three tetradrachms on Plate LVI b, 4–6. The head of Helios, of weak and decadent style, is distinguished by rays; the reverse bears, besides the rose, the name of a magistrate in full and a symbol: in these cases *Aristoboulos* and a thunderbolt, *Stasion* and an object resembling an omphalos entwined by a serpent, and finally the same magistrate with a figure of Asklepios. The omphalos-like object is probably here an attribute of Asklepios (as at Pergamon) rather than of Apollo. These three coins came from a small hoard recently discovered. G. F. H.

## 75. 'BADARIAN' ANTIQUITIES FROM EGYPT.

THE Museum is indebted to Professor Sir Flinders Petrie, F.R.S., and the Committee of the British School of Archaeology in Egypt for the gift of a collection of early Egyptian antiquities that fills a noticeable gap in its series. The objects were excavated by Mr. Guy Brunton in the neighbourhood of Badari, Upper Egypt, during the seasons 1923–5 (chiefly the latter), and are representative of all the different manufactures—pottery, flint, ivories, slate palettes, amulets, etc.—which characterize the civilization now known as Badarian. The Badarian remains are to-day generally accepted as

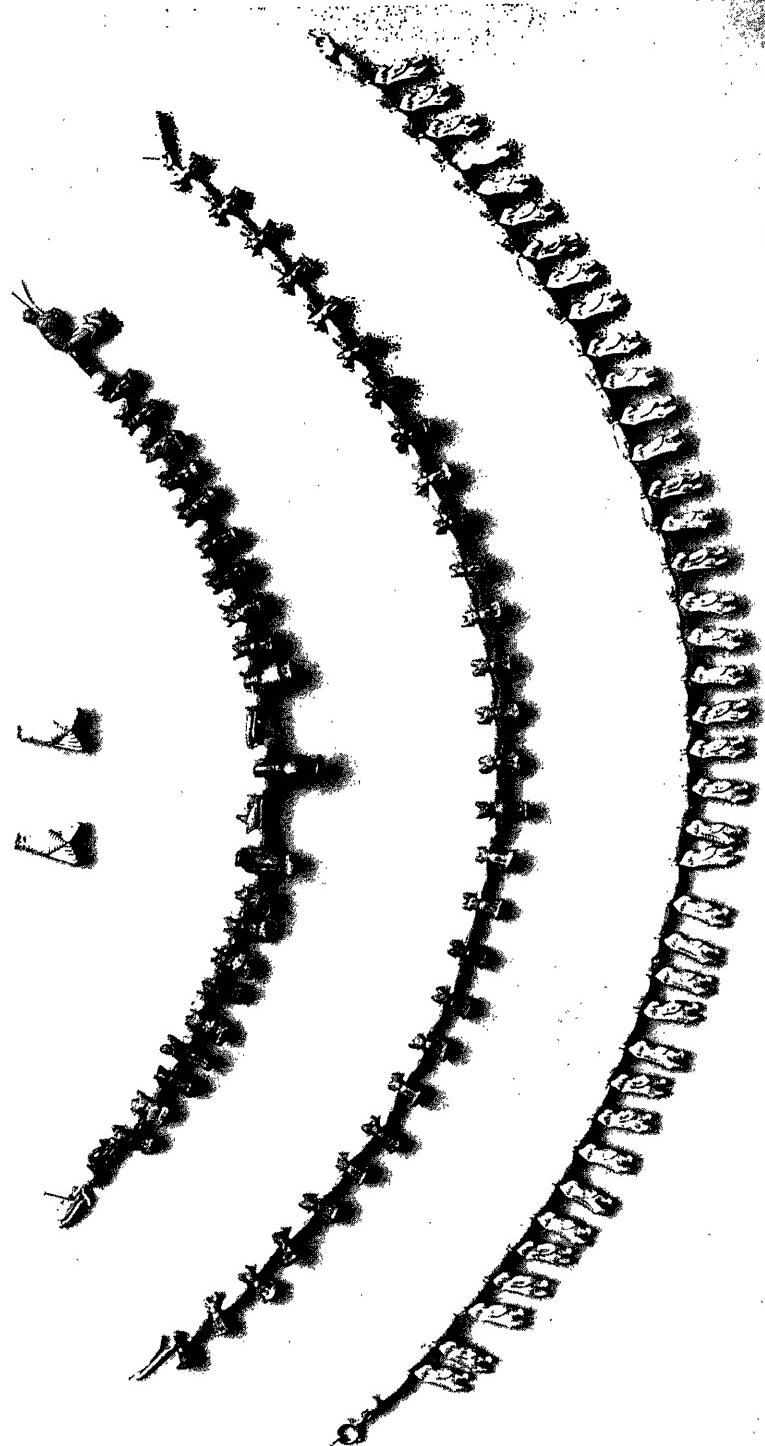
immediately preceding in time the Amratian, which until the discovery of the former had been believed to be the earliest predynastic antiquities. Their actual date is therefore relative, and while it cannot be placed later than 3500 B.C., is thought by some (including the excavator) to be as high as 4500-5000 B.C. [More recently Mr. Brunton has excavated on behalf of the Museum, in the same neighbourhood, remains of a culture which he considers to be still earlier than the Badarian. This series will shortly be assimilated to the collections and will be described in the next issue of the QUARTERLY.]

The series presented to the Museum consists largely of pottery, the most distinctive of all the Badarian products, the five main types of which are here represented. The best examples are differentiated from all other Egyptian wares by a uniform rippling, varying in fineness with different pots, which starts at the rim and sometimes covers the whole vessel. The collection includes some remarkably good vessels in this technique (Plate LVII *a-c*). Altogether the series contains some twenty pots with their accompanying tomb-groups, where such exist. The latter include flints, shells, bone tools, spindle-whorls, beads, amulets, ivory spoons, etc. besides two of the characteristically Badarian slate palettes, two remarkable spiral ivory wands, and an ivory figure of a naked woman,  $5\frac{1}{2}$  in. high (12.7 cm.) in perfect preservation.

S. R. K. G.

#### 76. EGYPTIAN ANTIQUITIES FROM THE MAXWELL COLLECTION.

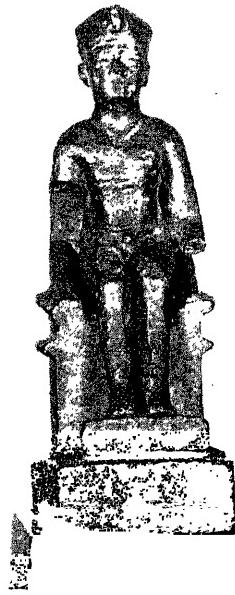
**S**EVEN members of the Committee of the Egypt Exploration Society, headed by the President, Mr. Robert Mond, F.R.S., F.S.A., have given in memory of their late President, General the Rt. Hon. Sir John Maxwell, G.C.B., a selection of interesting small objects from his Egyptian collection, which was dispersed at Sotheby's last year. The lot includes three necklaces of gold and semi-precious stones (XVIIIth Dynasty), two gold pendants in the shape of flies (of the same dynasty), two figures of deities (Harpokrates and Sothis) in the very rare white faience (Harpokrates' side-lock is overlaid in black glaze), an XVIIIth Dynasty



LVIII. EGYPTIAN NECKLACES AND PENDANTS, MAXWELL COLLECTION



a



b



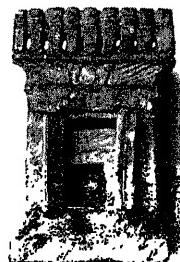
c



d

e

f



g



h

LIX. EGYPTIAN ANTIQUITIES, MAXWELL COLLECTION

yellow glaze vase in the form of a pomegranate; a very delicate faience relief-fragment with figures of a girl and a man holding a vase among water-plants (Saïte); a faience figure of Isis-Hathor, cow-headed, suckling Harpokrates (Saïte: very rare); a blue faience figure of a dwarf carrying an animal (XIIth Dynasty); a faience model of a naos, with doors complete moving on their hinges, and the inner shrine complete with image of the goddess Bast, XXIInd Dynasty (unique); a plain crystal scarab of the XIIth Dynasty; a lapis figure of Thoth and bronze figure of Nehebka, inlaid with gold; a bronze seated figure of a king with eyes and necklace inlaid in gold (Saïte: rare); six bronze kneeling figures of priests (Ptolemaic); two bronze demon-figures, one bull-headed, the other hippopotamus-headed (uncertain period); and other objects of less interest (Plates LVIII, LIX).      H. R. H.

#### 77. AN IMAGE OF BES WITH EARRINGS.

**M**R. ROBERT MOND, F.R.S., F.S.A., has given a very curious little blue faience janiform figure of the Egyptian god Bes, which has earrings and a nose-ring. Earrings are known in bronze figures of cats, but a nose-ring is quite unusual. It emphasizes the Asiatic and foreign character of the god. This nose-ring is inserted in the nose of only one of the two faces of the figure: it is of gold. The earrings, which are of silver, are a pair, serving the double ears. The faience is a good characteristic blue of the period between the XIXth and the XXIInd Dynasties, and so may be dated about 1200–900 B.C., with the probabilities in favour of the earlier part of this period. The figure is  $1\frac{5}{16}$  in. (3·4 cm.) tall.      H. R. H.

#### 78. LEADEN BUTT OF AN EGYPTIAN SIPHON.

**T**HE perforated leaden butt of an Egyptian Siphon (No. 59269), illustrated on Plate XXI *c* of the present volume, was given anonymously. The Museum already possessed an example of this rare class of object, given by the Egypt Exploration Society in 1921 (No. 55148), with the leaden right-angled member of the siphon and a small leaden jug, from the excavation at 'Amarna. The new acquisition is a finer example than that from 'Amarna, and has one

of the two fastening-loops complete, which on the other are entirely broken away. It is of the same shape and size ( $2\frac{3}{4}$  in., 7 cm.) as that, and is decorated in the same way on the shoulder with an incised lily-petal pattern, is ribbed horizontally in its tubular portion above and perforated in its rectangular portion below in the same way. The main tube of the Egyptian siphon was of reed in two parts, one used horizontally, to the mouth, the other, the larger, vertically from the jug: these two parts were joined by a leaden tube bent at right angles. The method of use is shown on a well-known stela in the Berlin Museum showing a foreign mercenary seated at his leisure with his wife and son and drinking with the aid of such a siphon; a photograph of this is shown with No. 55148 in the Fifth Egyptian Room. The perforations made the butt a strainer to keep out the lees of the wine.

H. R. H.

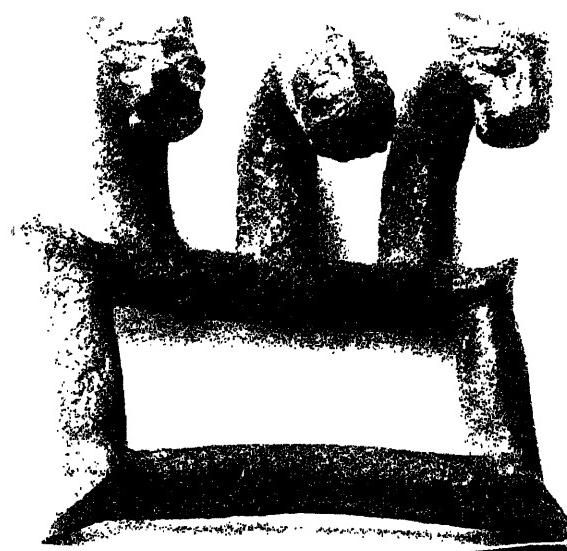
#### 79. A SYRIAN AXEHEAD OF THE SECOND MILLENIUM B.C.

M. ROBERT MOND has also given an important work of ancient art, a bronze Syrian axehead,  $3\frac{1}{2}$  in. (9 cm.)  $\times$   $3\frac{1}{8}$  in. (8 cm.), of the 'eyed' or 'duck-bill' type, dating from the first half of the second millennium B.C., which is ornamented with a plastic group of a lion seizing a ram (?) by the neck and carrying it off (Plate LX a). This particular type of axehead is well known as Syrian of the period c. 2000–1250 B.C., and the present example probably belongs to the earlier rather than the later centuries of this period. The treatment of the plastic group is also definitely of the earlier period, and cannot be much later than about 1800 B.C., dating therefore roughly to the age of the Hyksos invasion of Egypt. The exaggeration of the lion's head in relation to the rest of the body is a characteristic also seen in the line designs of the Egyptian scarabs of that period. Otherwise the group is naturalistic, the action of the lion seizing the neck of its prey being very life-like. Its workmanship, with the plastic group and the curves of the 'eyes', make this axehead very reminiscent of the work of a Japanese weaponsmith in bronze. It is probably the finest example of its type in existence.

H. R. H.



LX a. SYRIAN AXEHEAD, c. 2000-1500 B.C.



LX b. BRONZE BUCKLE FROM SYRIA



## 80. A BRONZE BUCKLE FROM SYRIA.

A VERY interesting and somewhat puzzling antiquity has been acquired by the Department of Egyptian and Assyrian Antiquities, in the shape of a bronze harness-buckle (Plate LX $\delta$ ), found in Syria, but of Italian (Villanovan) type. Only one half of the complete buckle exists, that with the hooks which engaged rings on the other half. The object consists of an oblong frame, 3 in. (7·6 cm.), long by 1 $\frac{7}{8}$  in. (4·8 cm.) broad, of rounded bars bronzed together with a sharp flare at the angles: from one side jut out the three hooks, each an inch (2·5 cm.) long. The type is known, being illustrated by Montelius (*La civilisation primitive en Italie*, Plate CXC, 7), and there are examples of it in the Department of Greek and Roman Antiquities, but these (like that illustrated by Montelius) have the hooks all ending with animal (wolf or dog?) heads, whereas the three hooks of No. 121160 have two of them dogs' heads, but one of them a bearded man's head. This is the middle hook. The treatment of the man's head is interesting, for, though very summarily modelled, it is evidently derived from the old Egyptian model of the Syrian prisoner's head bent back in the bonds of captivity, which we see, to take a well-known example, in the heads of Tutankhamen's walking-sticks, now at Cairo. Their date is the fourteenth century B.C., but the motive survived till Saïte times, if not later. Now the date of this buckle should be about the eighth century B.C. It was presumably made in Italy, so that this Egyptian motive must have travelled thither through a Phoenician medium. It is curious that the object itself should have travelled to the country that was the origin of its most unusual feature, and have been found in Syria. But one of the similar buckles in the Greek and Roman Department was found in Cyrenaica.

H. R. H.

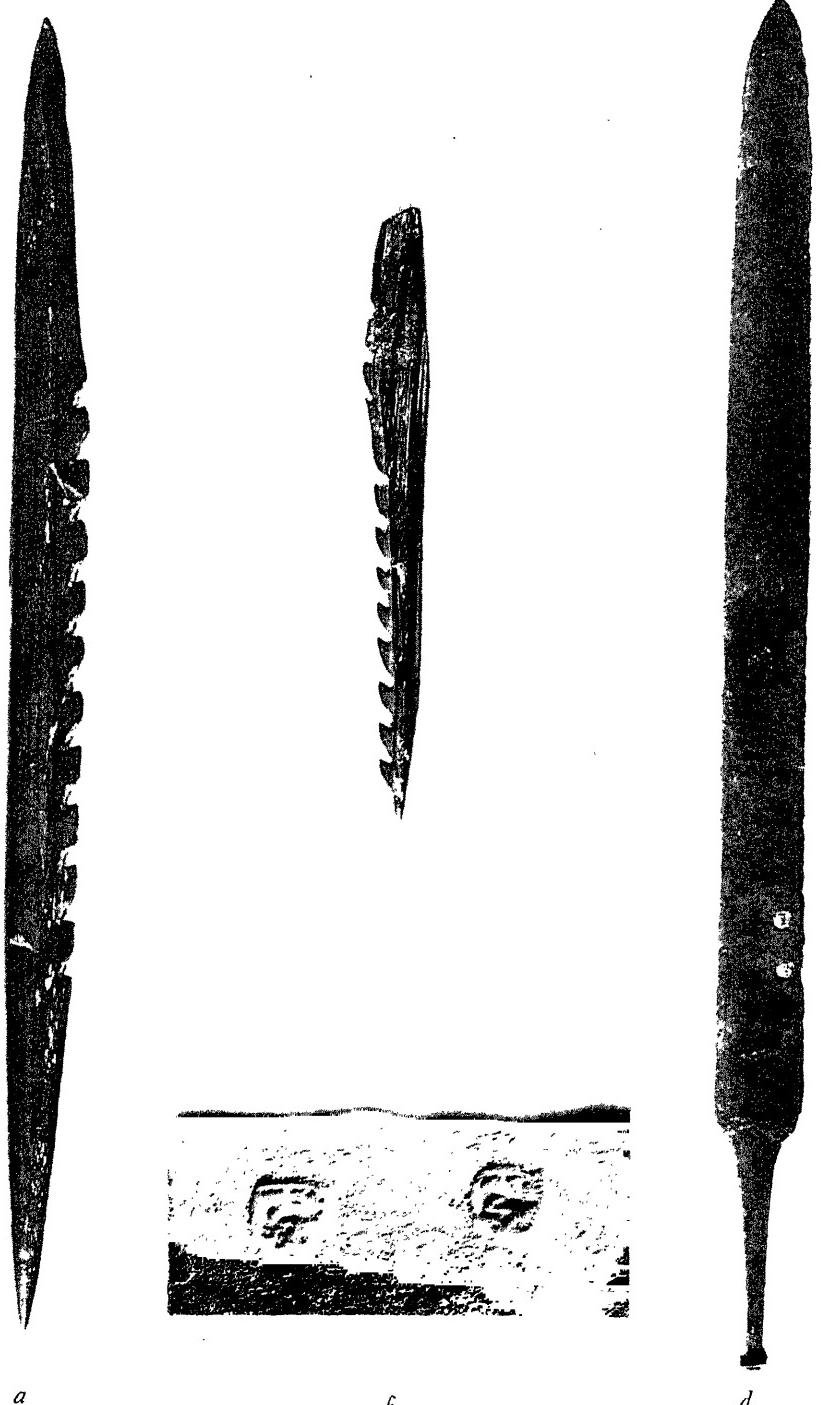
## 81. A NEW COPY OF A-ANNI-PADDA'S INSCRIPTION FROM AL-'UBAID.

AMONG the fragments of copper from the bodies of the bulls found by Dr. Hall at al-'Ubaid in 1919 (see *al-'Ubaid*, p. 30) there is a piece measuring 9 inches by 4 inches which now that it has been cleaned seems to bear clear traces of an inscription; a hole made by

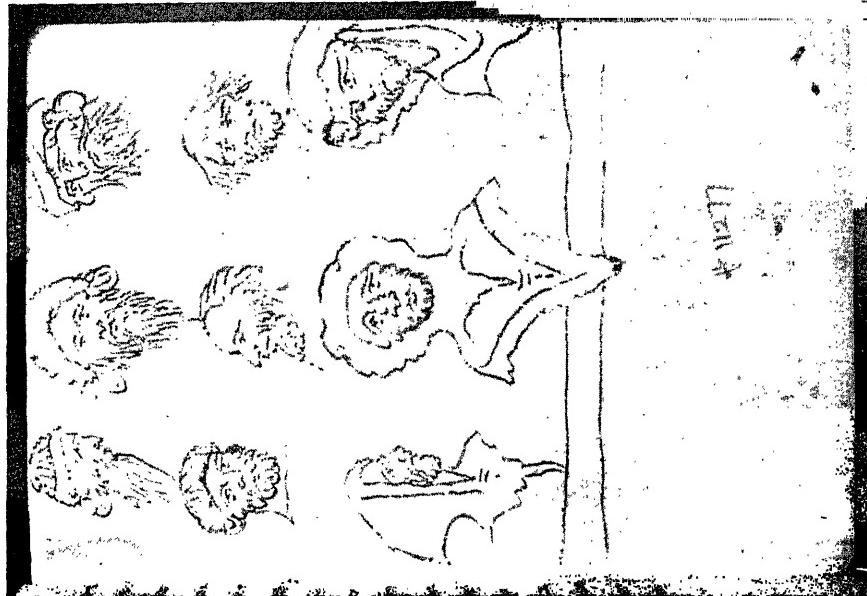
a large square rivet which fixed the copper sheet to the wooden core of the figure is also to be seen. After having been considered quite illegible, the inscription has now become slightly more distinct following treatment of the copper fragment in the Museum laboratory. Enough can now be distinguished to reveal that this inscription was a duplicate of that upon the marble foundation-tablet of A-anni-padda found by Mr. Woolley in 1923 and now in the Museum (see *al-'Ubaid*, Plates XXXV, 5, XL. r.o. 160, and pages 80, 126). The new inscription on copper could not, indeed, have been made out by itself, but enough is visible to prove its parallelism with that on the foundation-tablet. Though this new example, therefore, adds nothing to our knowledge of A-anni-padda and the Ist Dynasty of Ur, it proves what had, indeed, always been assumed, that the elaborate copper figures and other works of art with which the temple at al-'Ubaid was adorned were in fact monuments of the Ist Dynasty, and not of any later period. The inscription reads 'Ninkhursag: A-anni-padda, king of Ur, son of Mes-anni-padda, king of Ur, has built a temple for (the goddess) Ninkhursag'. The inscription was hammered in on the flank of one of the bulls (Plate LVI *a*). C. J. G.

## 82. MESOLITHIC HARPOONS FROM HOLDERNESS.

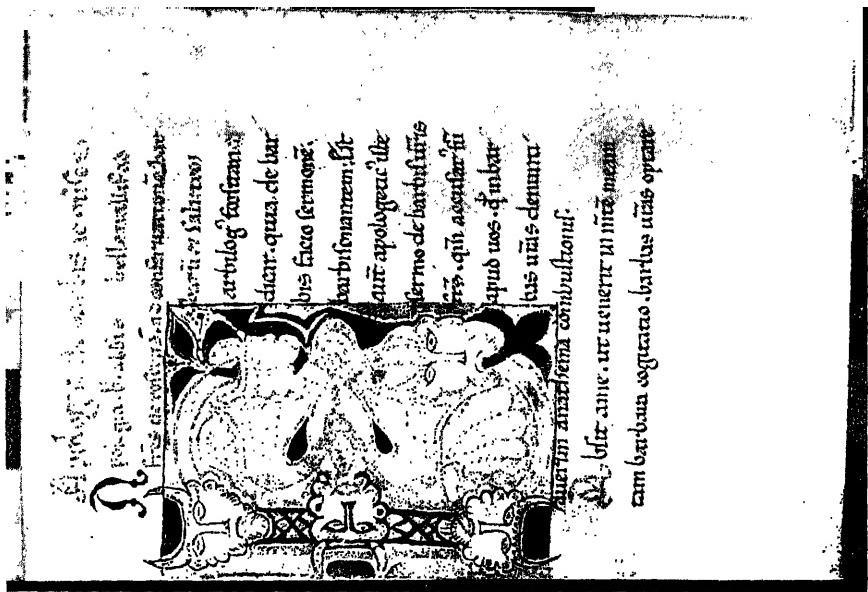
THE period named after Maglemose (in the Danish island of Zealand) is now recognized as the precursor of the Shell-mound or Kitchen-midden stage of the Neolithic period, and is itself sometimes called mesolithic or epi-palaeolithic. Harpoon-heads of reindeer-antler were common in the period of La Madeleine, at the close of the Palaeolithic in France; in the succeeding period of Mas d'Azil they were made of red-deer antler, and were of coarser workmanship with a hole for the thong. The two illustrated (Plate LXI *a, b*) are of bone, and represent a subsequent stage of development in Denmark, but specimens of Maglemose type are exceedingly rare in Britain and anything but common in France and Belgium. They belonged to Mr. William Morfitt of Atwick and later to his son Mr. Beaumont Morfitt, who bequeathed them to the Museum, leaving the remainder of his collection to be preserved locally. The larger specimen (10 in. long) was found under 12 ft. of peat on the site of the Horn-



LXI *a, b.* MESOLITHIC HARPOONS FROM HOLDERNESS  
LXI *c, d.* SAXON SWORD, WITH STAMPS, FROM THE THAMES



*b*



*a*

LXII. BURCHARD DE BARBIS

sea Gasworks, about 200 yards from the mere; the other measures  $4\frac{3}{4}$  in. and came from Skipsea Withow, where it lay below 5 ft. of peat. The workmanship is excellent, and two finds of this character have an important bearing on the age of peat-deposits in Britain. Their date is about 6000 B.C., and the best descriptions in *Man*, 1922, No. 75, and *Proc. Prehistoric Soc. East Anglia*, iv. 57, are by Mr. A. L. Armstrong, but they have been much discussed in the interval.

R. A. S.

### 83. ANGLO-SAXON SWORD WITH STAMPS.

THE centuries between the end of Paganism and the Viking invasions are not well represented archaeologically in England, and in the absence of artistic features it is often difficult to date antiquities that may belong to the intermediate period. The iron sword (Plate LXI c, d) from the Thames at Syon Reach (opposite Kew Gardens) probably dates about 700, and bears two impressions of a punch, which has driven gold foil into the blade. The stamp is almost circular and seems to represent a deer to right, with a symbol over its back (photographed full size). In shape and style it recalls the coins called sceattas which were struck in southern England from the late sixth to the early eighth century, and display a remarkable series of grotesque designs both classical Roman and early Christian, but generally birds, animals, and the human figure, the bust being normally in profile (see *Catalogue of English Coins, Anglo-Saxon*, vol. i, Plates II-IV). The sword has an extreme length of 30 in., which is 6 in. less than the average for the pagan period; and has a contour line on both faces, also a thin oblong plate of bronze that once kept the pommel in place.

R. A. S.

### 84. AN APOLOGY FOR BEARDS.

IN the Cistercian order, although the monks were clean shaven, the lay brethren were permitted to wear beards. But some time between the years 1157 and 1163 there was a rumour in the house of Rosières in the diocese of Besançon that Burchard, abbot of Bellevaux, their mother house, had pronounced an *anathema combustionis* against the beards of lay brethren. Burchard wrote a treatise

in three books to confute this false report, asserting that he entirely approved of beards provided that they were worn in a decent and orderly fashion and without vainglory. This treatise, the *Apologia de Barbis ad Conversos*, appears to have survived only in one copy which has now been added to the collections of the Museum as Add. MS. 41997. The MS. is a small book written in more than one hand of the twelfth century, probably not very long after the original composition, decorated at the divisions of the books with three elaborate initials of twelfth-century style in the ornament of which bearded faces are to be distinguished, a theme which a later hand has carried on by the addition on a leaf at the end of sketches of nine wearers of beards (see Plate LXII). The text deals exhaustively with its subject in true medieval fashion. It is a characteristic specimen of the allegorical treatment of any and every subject which had developed out of scriptural commentary. Beards had been allegorized before by such famous writers as Cassiodorus and Rabanus Maurus, commenting upon the second verse of Psalm cxxxii: 'the precious ointment that ran down upon the beard, even Aaron's beard'. And this too is Abbot Burchard's point of departure. He treats of beards from every point of view, theological, moral, social, monastic, sanitary, and in each case finds a divine or an ethical application almost for every hair. The detailed descriptions of the fashions in which beards and moustaches were worn provide valuable material for social history. And the lexicography of medieval Latin will profit by the rich abundance of the terms of the tonsorial art and the words for distinguishing the wearers of different kinds of beards: imberbes, rariberbes ('rariberbes qui vulgo rasbagi vocantur'), pleniberbes, eberbes, citiberbes, tardiberbes, barbiflui, etc. Burchard even pursues beards into the next world and tells us that, since there is no shaving in Heaven, beards will be of a fixed length there without increase or diminution, and that in Hell those who have sinned by the beard will be punished by the beard.

The book is written in an elaborate, allusive style with a free use of rather frigid puns, and reads to a modern taste almost like a deliberate parody of the allegorical method. But Burchard denounces those who would ridicule his discourse, threatening them with the fate of

cor expelle eos: quoniam irritauit te omnes  
Et letentur omnes qui sperant in te: in et  
num exaltabunt et habitabis in eis. Et  
glorabuntur in te omnes qui diligunt nom  
inum: quoniam tu benedices iusto. O ne  
ut scatto: tone voluntatis tue coronasti nos.

**S**icut p̄. Sicut erat. Sub tuam protectio  
nem condaigimus ubi infirmi accepimus uirtutē p̄t  
hoc tibi psallimus de genitrix uirgo. Capitulu.

**S**icut est uirgo sancta atq; gloriola q̄a dñs  
omnium dilexit eam. Deo gratias.

Ave maria gratia plena dñs tecū. Benedicta tu i  
muliēbi: et bñdictus fructus ventris tuu. Dñs tecū.

Gloria patri et filio: et spiritui s̄cō. Ave maria grata  
plena dñs tecū. Sicut de genitrix uirgo semp ma  
ria intercede pro nobis ad dñm dñm nostrum. Domine

exaudi orationem meam: et clamor n̄s ad te uela.

**A**gnolose ut qui tibi placeat de acibz n̄s  
non ualeamus genitricis filii tui dñi n̄i ihesu  
xpi intercessione saluemur. Per dñm.

**S**anctorum sanctorum tuor̄ q̄s dñe sup  
plicatione placatus ueniam nob̄ tu  
dñe et remedia sempiterna concorde.

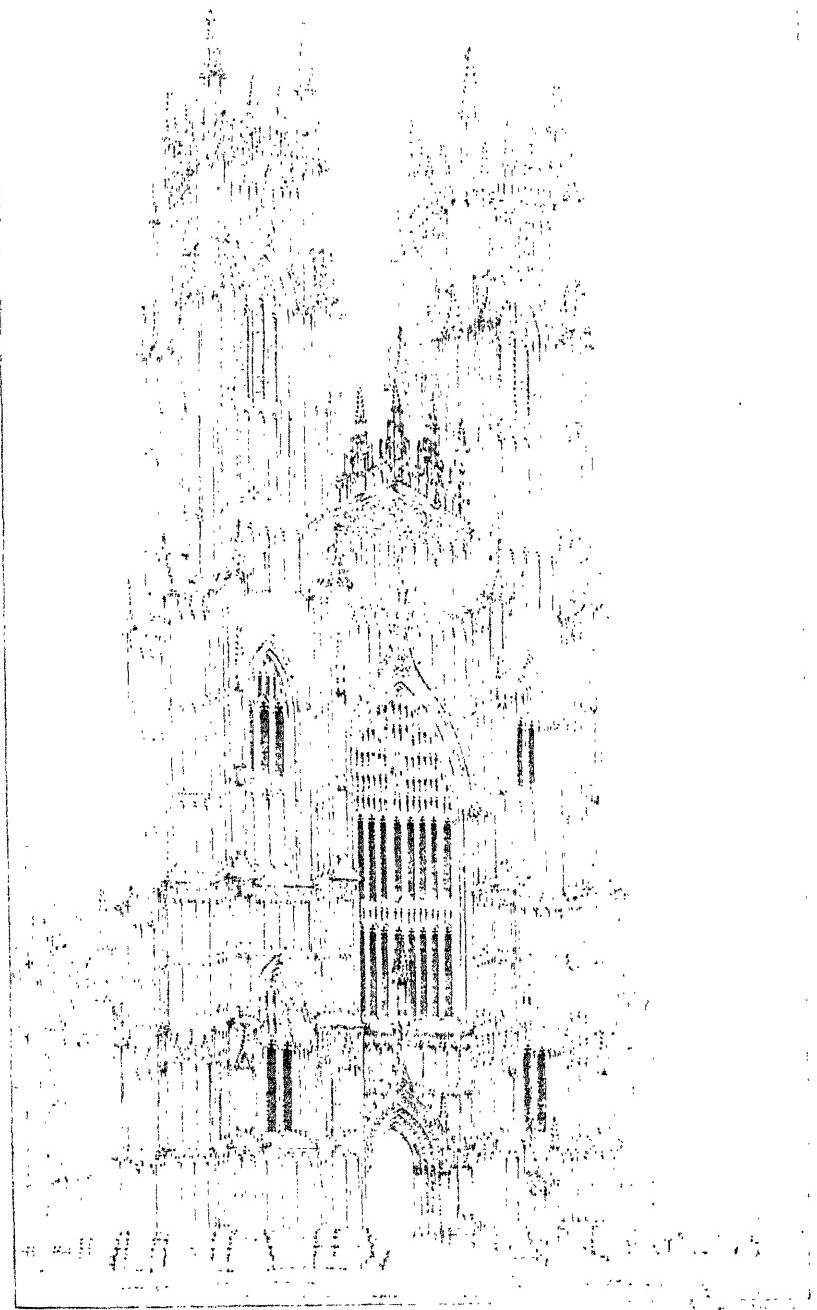
Eus in adiutorium meū  
intende: domine ad adiu  
uandum me festina. Ia  
mīq; et filio. et spiritui s̄cō.

**S**icut erat in principio  
et nunc et semper i c.

**A**ve maris stella dei mater alma atq; se  
per uirgo fecit celū porta. Numēs illō  
ave gabrielis ore fundi nos in pace mutans  
nomen eis. **S**icut laus deo patri summo ipso  
tecas spiritui s̄cō honor trinus i unus Amē.

**A**d dñm alim tabularie. Pater es. I  
clamaui: et exaudiuit me. Domine  
hinc animam meā a labibz iniquis: et a  
lingua dolosa. Quid detur tibi aut quid ap  
ponatur tibi: ad linguan dolosam. Sagitt  
potentis acute: cum caribz desolatoris.

**C**ui m̄di quia incolatus meus prolonga  
tus est habitauit cum habitantibz cedar: mul



LXIV. BEVERLEY MINSTER, BY E. BLORE

those who mocked the prophet with the words: 'Go up, thou bald-head'. So perhaps we should do well to take him seriously. R. F.

### 85. A BOOK OF HOURS IN ROLL FORM.

**S**ELDOM can the Little Office of the Virgin and the psalms, prayers and hymns which make up the common Book of Hours lay any claim to originality; but the presentation of this matter in the form of the vellum roll recently acquired at auction is at the least an extreme rarity (Plate LXIII). The daily handling of this roll, which measures approximately thirty feet in length, must have added greatly to the discipline of private devotion. It is hardly surprising, therefore, that both the handwriting and the decoration indicate by their freshness that the roll has seen little service since its execution in the fourteenth century. Nevertheless one of the prayers leaves small room to doubt that the original owner was the inmate of a religious house. At the beginning of the various canonical hours, except Matins (the roll is slightly imperfect at the head), stand delicate miniatures portraying the familiar scenes from the life of the Virgin; and a more ambitious representation of the Crucifixion, into which two figures of lay persons, kneeling, have been introduced, precedes the penitential psalms.

The roll should attract the notice of the liturgiologist. In addition to possessing an unusually rich series of prayers and hymns, the use of the Hours has so far defied all attempts at identification. Although directions in Flemish for determining the date of Easter afford general evidence of provenance, a full Calendar and Litany serve only to suggest one devotional centre after another in north-east France or western Flanders as the original home of the roll. It has received the number Egerton MS. 3044.

A. J. C.

### 86. AN EARLY SARUM HYMNAL.

**A**MONG the recent acquisitions of the Department of Printed Books the most interesting is a copy of the Sarum Hymnal printed at Antwerp by Christophorus van Endhoven, or van Ruremond, for Godefridus de Hagis in 1528. This is the hymnal entitled 'Hymni cum notis', in which musical notation was supplied by the anonymous editor in order to obviate 'dissonantia in choro'; it was

first printed in 1518, when it superseded an earlier compilation containing the text only, and all the eight known editions of it issued between that date and its last appearance in 1555 are exceedingly rare, the earliest represented in the Museum collection being that of 1525. The present is the fifth in the series and the third printed by Christopher van Endhoven, a craftsman whose persistence in introducing into this country books obnoxious to the authorities led to his death in prison at Westminster in 1531. Godfried van der Haeghen, the publisher, is also otherwise known to have catered for the English market. The copy now acquired is quite perfect in 188 leaves and is in admirably clean condition. The title-page bears van Endhoven's device and the last leaf a cut of the English royal arms. The music is neatly printed on a four-line stave. V. S.

## 87. RECENT ACQUISITIONS OF ORIENTAL MSS.

AMONG the recent acquisitions of the Department of Oriental Printed Books and MSS. the following manuscripts call for particular mention:

Tuhfat ul-salāṭīn, a Persian treatise on polity, in twenty chapters, compiled for Shāh-rukh. This work is not otherwise known. The manuscript is a fine one, written in several hands, the oldest part being of the fifteenth century. At the end are written a number of poems by Shaikh 'Alī 'Āshikī. 4°.

Muzakkir i aḥbāb, an anthology of Persian poetry with notices of the authors, composed in A.H. 974 (A.D. 1566-7) by an anonymous scholar, who dedicated this book, of which no other copy is extant, to Amīr Muḥammad Badi' al-Husainī, in the reign of the famous 'Abd Ullāh Bahādur Khān Shaibānī. Copied in A.H. 987 (A.D. 1579). 8°.

A Persian manuscript containing extracts from a maṣnavī poem by Shāhidī Mughlavī and the mystic poem Tuhfat ul-ushshāk attributed to Ghazzālī. Copied in A.H. 973 (A.D. 1565-6). 12°.

A short Turkish history of Crete, composed in A.H. 1080 (A.D. 1669-70) for Kūprili-zādah Fāzil Aḥmad Pāshā. Nineteenth century. 8°.

A compendium of Turkish history down to the reign of Bāyazīd II. Fifteenth century. 12°.

A history of the two Aflāks in the Balkans, by Hājjī Ahmad Efendi, in Turkish. Copied A.H. 1174 (A.D. 1760-1). 8°.

Siyar ul-nabī, a life of the Prophet Muhammad, translated into Turkish (probably from an Arabic original) by Muṣṭafa ibn Yūsuf ibn ‘Umar al-Zarīr al-Arzānī al-Rūmī for the Mamlūk Sultān of Egypt Barkuk. Fifteenth century. Fol.

Tūṭī-nāmah, the well-known 'Tales of the Parrot', translated from the Persian into Turkish by Sultān Sulaimān the Great. A beautifully written and illuminated copy of this version, which is not known elsewhere. Copied A.H. 944 (A.D. 1537-8). 12°.

Sa‘dī's Gulistān, a series of moral tales and apogues, rendered in Turkish verse by Pīr Muḥammad Za‘ifi. No other copy of this version seems to be on record. Za‘ifi's own autograph, dated A.H. 950 (A.D. 1543-4). 4°.

Munāẓarah i bahār u shitā, a Turkish allegory in mixed verse and prose by Lāmi‘ī, representing the succession of the seasons as the struggle of rival kings; dedicated to Sultān Sulaimān the Great. A very rare work. Seventeenth century. 8°.

A Turkish manuscript containing the Dīvān of Halīm Girā'i-zādah and the Gulbun i khānān, a history of the Girā'i Khāns of the Crimea. Copied A.H. 1234 (A.D. 1818-19). 8°. L. D. B.

## 88. THE PASLEY PAPERS.

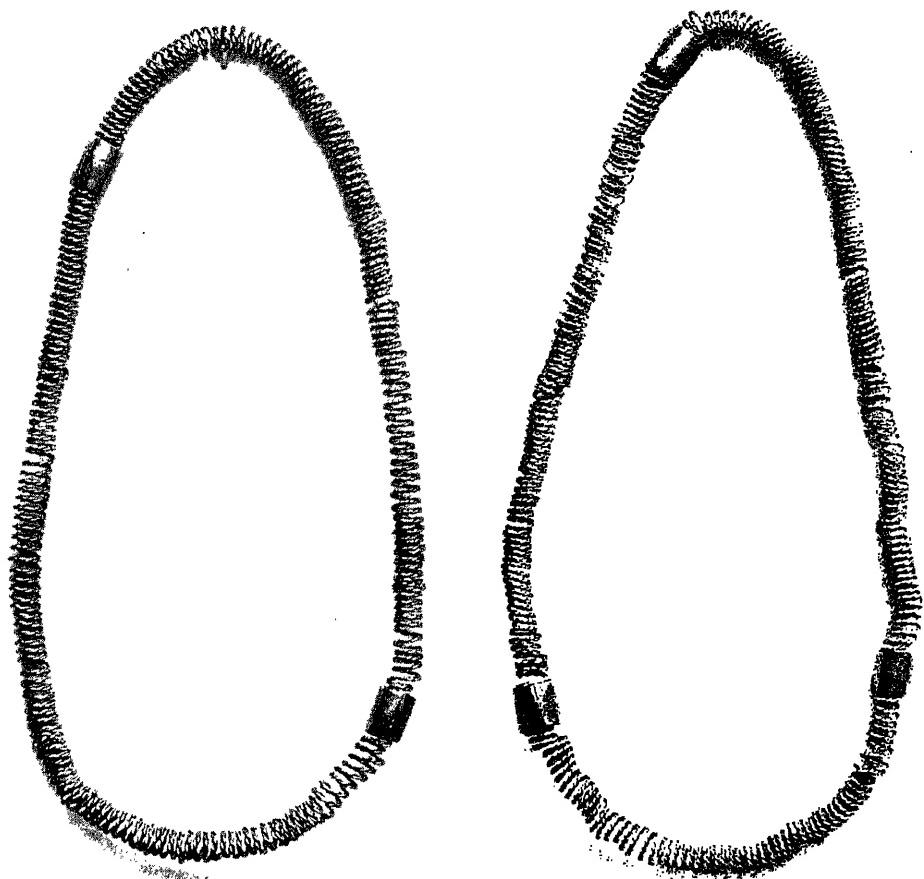
GENERAL SIR CHARLES WILLIAM PASLEY (1780-1861) had a very distinguished career as an engineer officer and as the director for many years of the Royal Engineer establishment at Chatham. Many administrative and educational improvements and several practical inventions were due to him, directly or indirectly, and works of his were for years standard text-books. A manuscript life of Pasley (now Add. MS. 41766) by Colonel John C. Tyler, largely based on unpublished papers in the possession of the family, was given by the author to the Department of Manuscripts in October last, and now the papers themselves have been presented by members of the Tyler family represented by Colonel Tyler. When bound they will form thirty-five volumes (Add. MSS.

41961-41995). They include letters, journals, and miscellaneous notes and memoranda, and contain much valuable material on military operations, the foreign countries in which Pasley served, and military administration. Some papers and sketches relative to the wreck of the 'Royal George', for the clearing away of which in 1839-44 Pasley was responsible, have been separated from the collection and presented to the new National Maritime Museum at Greenwich, as a more appropriate resting-place.

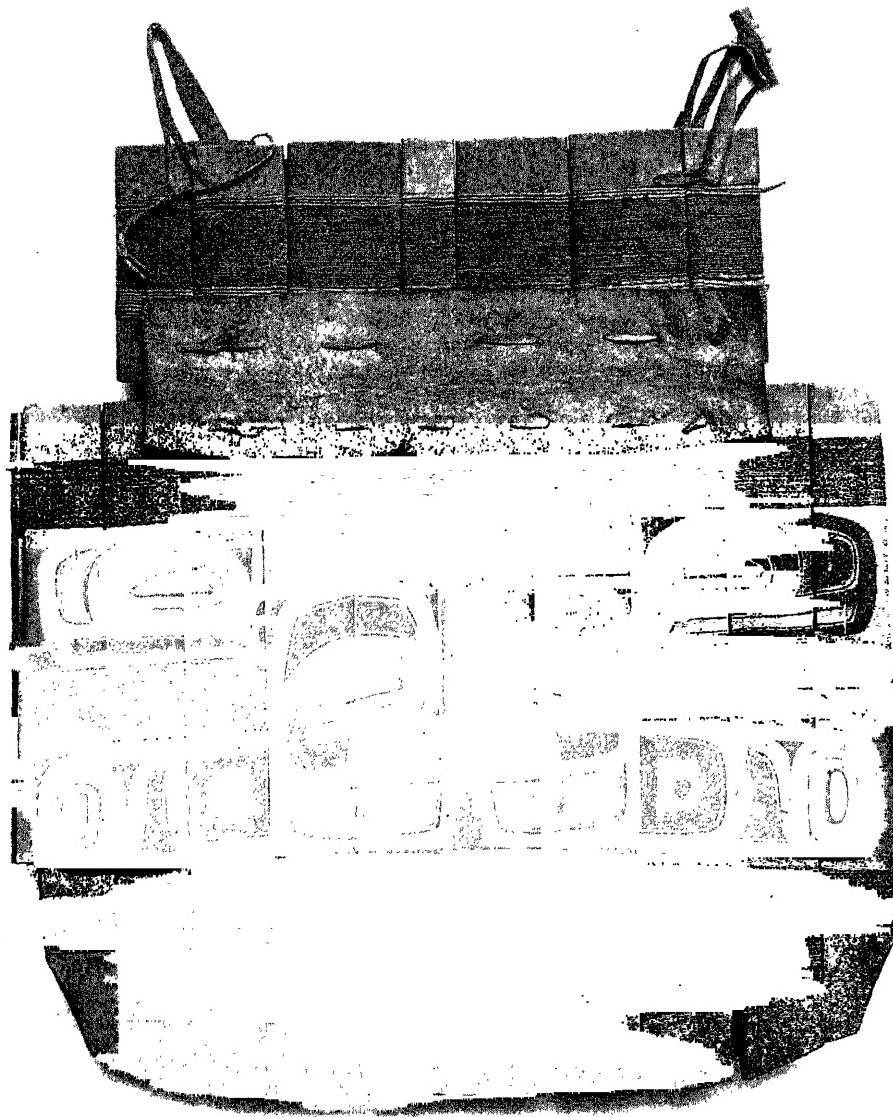
H. I. B.

### 89. AN IMPORTANT COLLECTION OF ARCHITECTURAL DRAWINGS.

ONE of the leading figures in the Gothic revival of the nineteenth century was Edward Blore (1787-1879), the son of Thomas Blore, the historian of Rutland. In the course of his long life, besides a great deal of professional work as an architect, he devoted himself assiduously to the task of recording with his pencil the principal medieval buildings of the country, both ecclesiastical and secular. His extensive collection of drawings has now been incorporated in the Department of Manuscripts (Add. MSS. 42000-42047) by the generosity of Mrs. Keyser, the widow, and Mr. C. N. Keyser, the son, of the late Charles Edward Keyser, grandson of the architect, who waived in favour of the Museum their rights under Mr. Keyser's will. The collection, which originally extended to fifty volumes but now consists of only forty-eight, vols. xvii and xxxii having for many years been missing, is a most valuable record of the architectural treasures of the country as existing in the early part of the nineteenth century, and rivals the well-known series of Buckler drawings, which it now joins on the shelves of the Department. The volumes are arranged in groups according to subjects, the most important of which are: 'Ecclesiastical architecture', supplemented by 'Churches', seven volumes in all, 'Monumental remains' in two series of drawings, the one in wash, the other in pencil, 'Domestic architecture' in six volumes, 'Castles' in one, 'Foreign sketches' (France, Belgium, and Germany) in one, 'Seals' in two, and four volumes of original designs, one of these including a valuable set of designs for Buckingham Palace, which Blore completed. A long



LXV. GOLD CIRCLETS FROM RHODESIA



LXVI. WOODEN CORSLET FROM N.-W. AMERICA

series of 'Miscellaneous Sketches' includes many landscapes; but Blore's strength lay chiefly in his pencil drawings of architecture, which show an amazing fineness and exactitude of line, great grasp of detail, and a striking gift of perspective. These qualities are illustrated by the drawing of Beverley Minster shown as Plate LXIV.

H. I. B.

## 90. SOME NEW AUTOGRAPHS.

THE Department of Manuscripts has recently acquired interesting material, now Add. MS. 41996 x, from the mass of papers left by Guy de Maupassant. First come two leaves from an earlier version of that celebrated masterpiece of realism, *Une Vie*, the perfections of which Arnold Bennett confesses to have emulated in *The Old Wives' Tale*. The text shows many corrections, but, even so, differs considerably from the form finally printed in 1883. (Maupassant was given to re-casting.) The remaining four leaves belong to two dramatic works, of which the first at least, a poetic piece in Alexandrines, has been published in recent years as *La Trahison de la Comtesse de Rhune*, but in a version departing widely from the present manuscript. In the second play, a social comedy in prose, two of the characters bear the name of Sallure.

Another famous, though perhaps, to the present generation, fading name is recalled by a bundle of note-books (Add. MSS. 41863–41865), preserving early efforts of the prodigious Marie Bashkirtsev, and displaying both her precocity and her versatility. They include extracts made by herself from her *Journal* written between fourteen and fifteen and giving her views on God, marriage and so forth; scraps also of a girlish story the name of whose hero, d'Alfargue, oddly suggests to an English ear the romantic immaturities of the Brontë sisters; and finally translations from Latin into Italian and some later drawings. None of this material would appear to have reached print, but its psychological interest, at least, is considerable.

To the musical autographs of the Department there has lately been added the last, and one of the best known, of the piano compositions of Brahms, the Rhapsody in E $\flat$ , op. 119, No. 4, now Add. MS. 41866. The work is dated Ischl, end of June, 1893, and was published the same year by Simrock.

H. J. M. M.

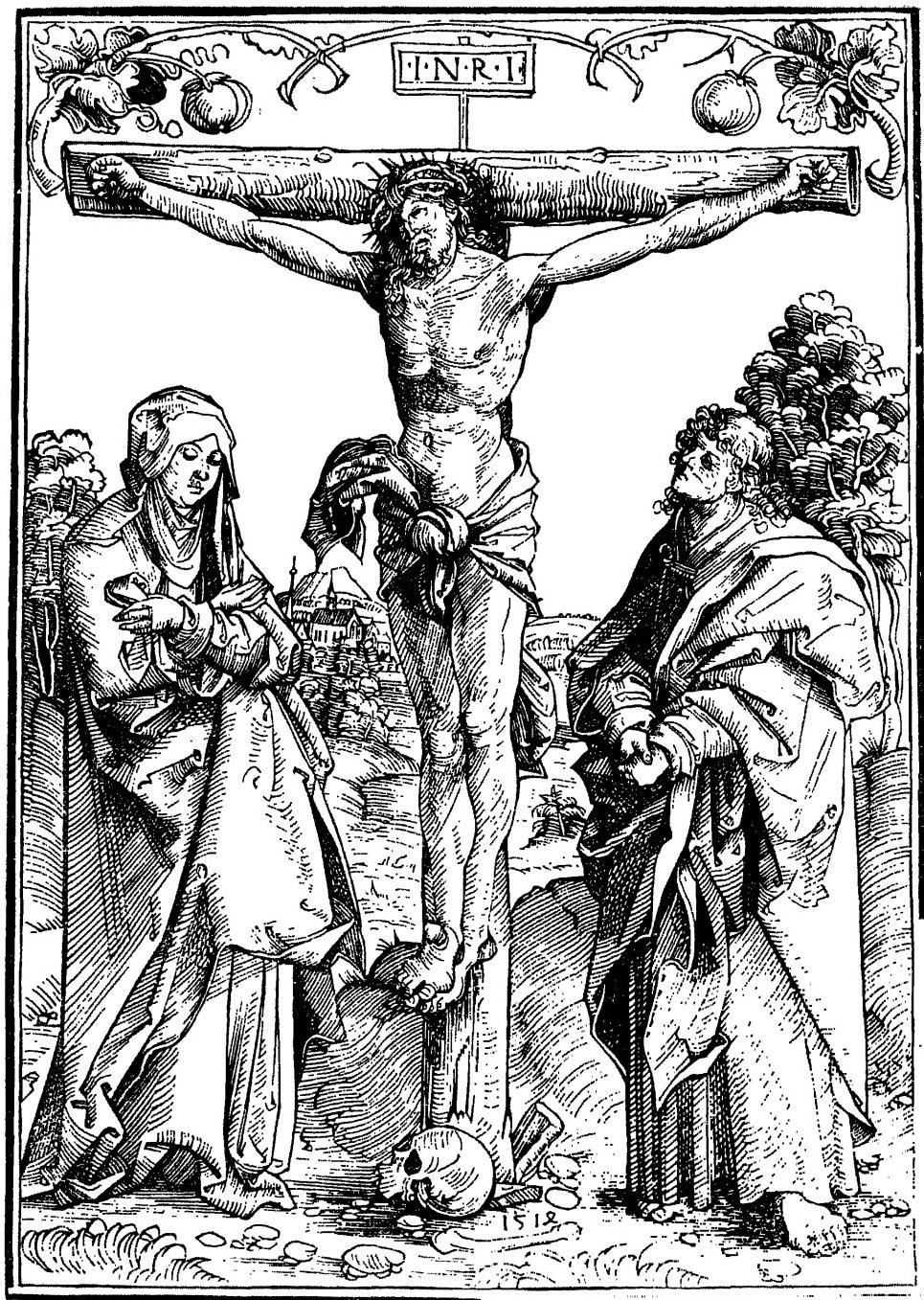
## 91. TWO GOLD CIRCLETS FROM RHODESIA.

TWO interesting specimens of early African gold-technique have recently been acquired by the Department of Ceramics and Ethnography (Plate LXV). These are two circlets, each composed of a two-ply gold wire coiled spirally. At intervals the coil is ornamented with a gold 'bead' formed simply by bending a small plate into a cylinder. One circlet has three of these, the other two. These objects were discovered, together with a quantity of small gold beads and scraps of metal, about twenty-five years ago, in a cave in the Belingwe Hills, about eighty miles east by south of Bulawayo. The excellent technique, shown in the fine-drawn wire and the formation of the two-ply twist, stamp them as unusual in the history of native African gold-working. Their age is uncertain, but it is likely that they belong to the same date as the stone-built ruins in Rhodesia.

## 92. SPECIMENS FROM THE KOTZEBUE COLLECTION.

THE Ethnographical Collection is rich in specimens collected during certain historical voyages of exploration in the Pacific. Series obtained by Captain Cook, Vancouver, and du Petit Thouars are prominent examples. With the assistance of Mr. H. Beasley, founder of the Cranmore Museum, a small group of specimens, from the north-west coast of America, collected by Kotzebue, has been added. Otto von Kotzebue, born in 1797, took part in Krusenstern's voyage (1803-6). Later he commanded the *Rurick*, which sailed with a crew of only twenty-seven men, on a voyage of exploration in the Pacific, returning in 1818. A third voyage took him to the same ocean (1823-6). During these journeys he visited most of the North Pacific Islands, and the American and Asiatic coasts.

The specimens acquired for the Museum are from the coast of north-western America, and the most interesting of these is a corslet, composed of wooden slats, jointed with cedar-bark lashings, and painted with a totemic design representing the grizzly bear (Plate LXVI). Such corslets are rare in collections, and are interesting from the point of view that they bear a certain technical resemblance to the defensive armour of the Gilyak of North-east Asia, and the plated armour of Mongolia and Tibet.



LXVII. WOODCUT BY WOLF TRAUT



The series also includes a wooden mask, a shale pipe, and an 'axe' of unique pattern with a blade of whale's bone. It was obtained in Reval, where Kotzebue was born and died, from a member of his family. The specimens, therefore, have not only an ethnographical but also an historical interest.

T. A. J.

### 93. SOME RARE GERMAN PRINTS.

**A**MONG recent additions to the Department of Prints and Drawings some of the most interesting are rare German woodcuts of the early sixteenth century. Mr. Dyson Perrins has given a splendid specimen on vellum, uncoloured and in perfect preservation, of a Crucifixion dated 1514, designed by the Nuremberg painter Wolf Traut (d. 1520), which was one of the chief desiderata in the collection of this artist's work (Plate LXVII). It appeared in the Passau Missal printed by Jobst Gutknecht in 1514, but the only specimen of the woodcut hitherto existing in the Museum was one heavily coloured and wrongly inserted in another Passau Missal, printed at Vienna in 1512, to which it does not belong.

Another welcome gift is that of a complete specimen of a large 'Agony in the Garden', printed from two blocks, of which one half only entered the Museum in 1895 by the gift of Mr. Mitchell. This woodcut was wrongly attributed by Passavant to Dürer, but it has been more recently assigned to Hans Weiditz, whose style, indeed, is only a little difficult to recognize on account of the unusually large scale of the figures, most of this artist's work being small.

The same donor, Mr. T. D. Barlow, gave a hitherto undescribed copy, dated 1516, of Dürer's very scarce woodcut, 'The Virgin with the Carthusian Monks', of which the original is in the collection. The copy is rather close, but can easily be distinguished, apart from the different date, by the fact that the figures, and the lettering in the name of St. Bruno, are not open, as in the original, but solid. C. D.

### 94. ETCHINGS AND LITHOGRAPHS BY WHISTLER.

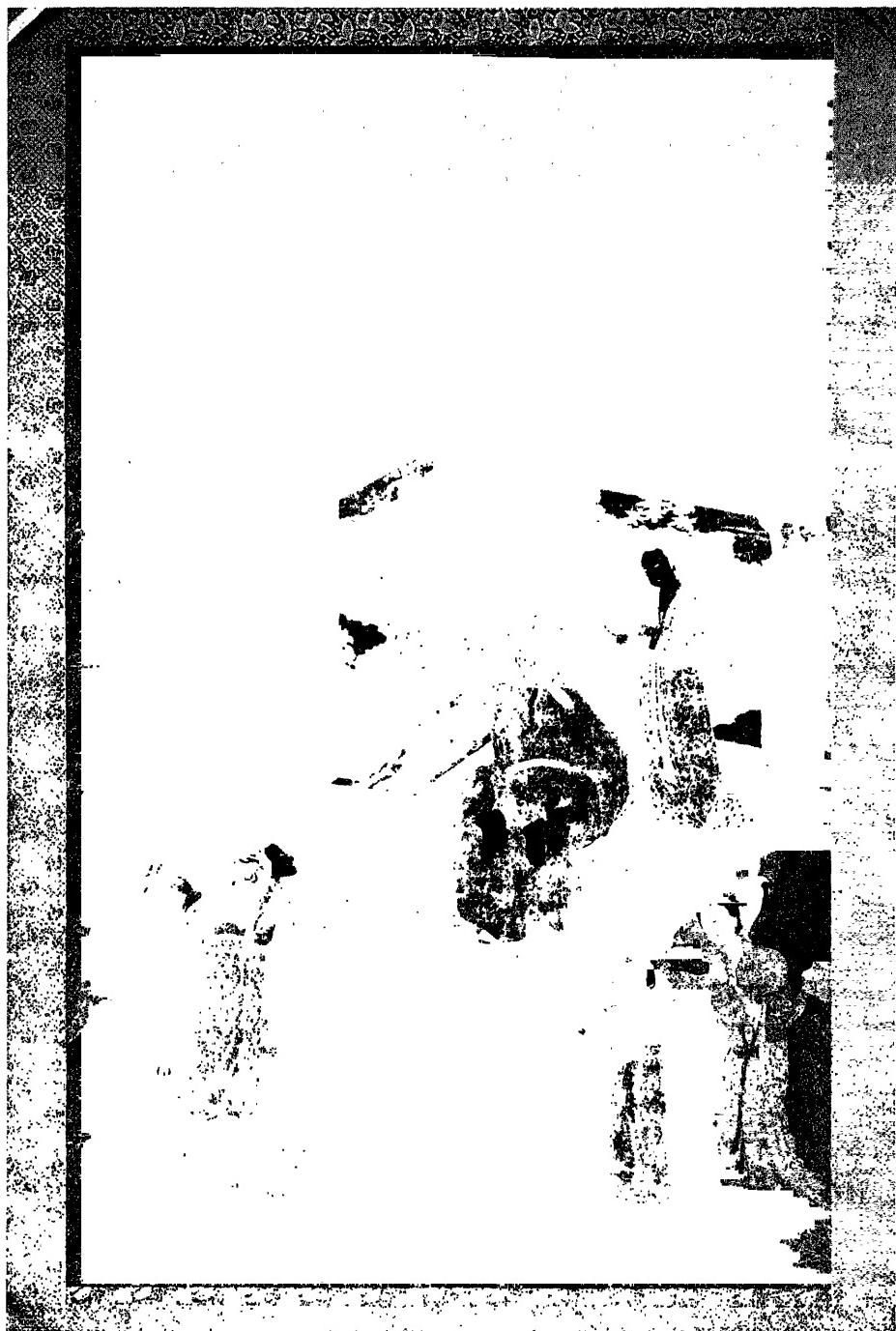
**N**O additions had been made for many years to the fine, but very incomplete, collection of Whistler's prints in the Museum. All the more valuable is the gift recently made by Mr. J. Kent Sanders, of Florence, of twelve etchings and nineteen lithographs by Whistler.

These are all choice impressions derived from the collection of Mr. A. H. Studd, who died in 1919 and bequeathed several pictures by Whistler to the National Gallery. He left his prints to Mr. Sanders, expressing a wish that he would in turn bequeath them to the British Museum. Mr. Sanders has now given them, and wishes them to be treated as a bequest from Mr. Studd. Among the few early etchings are fine impressions of 'Eagle Wharf' and 'The Music Room', differing considerably from those already in the Museum. Most of the subjects belong to the Venice set, only one, 'Pierrot', being later. 'The Piazzetta' and 'The Mast' are entirely new to the collection, while fine early states are added of 'Bead-Stringers' (two states), 'The Rialto', and 'Doorway and Vine'. A fragment (the lower half only) of 'Upright Venice' is of interest as being an entirely unknown state (preceding the second as hitherto known), in which a badly proportioned gondolier (much too tall) stands in one of the gondolas near the foreground, which in all recorded states is without such a figure. It is easy to understand why Whistler deleted the giant.

The collection of Whistler's lithographs is much more complete than that of the etchings, but the Studd bequest adds several new subjects, in addition to choice signed proofs on special papers of lithographs already represented by specimens of the ordinary published issue. C. D.

## 95. THE CONTEMPORARY ART SOCIETY.

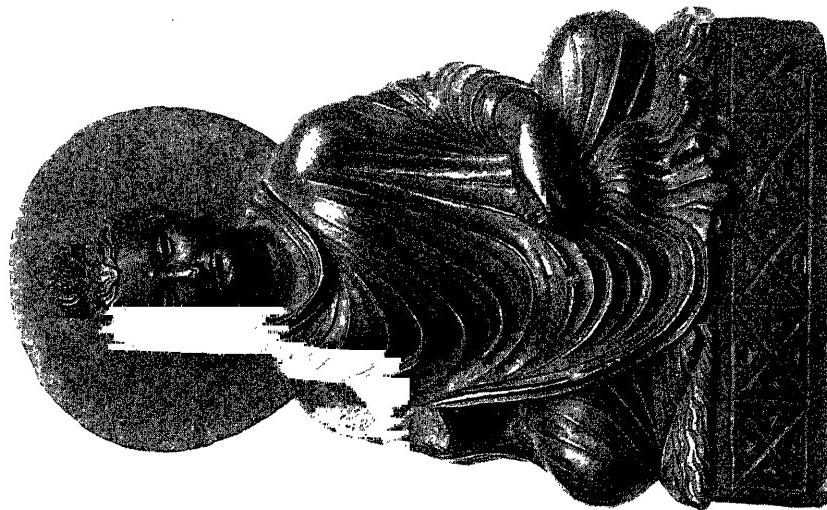
THE Contemporary Art Society, to which the Department already owes large accessions to its specimens of living or recent artists, has made another important gift of works acquired by the Print Fund, which dates, as a separate branch of the Society's activities, from the year 1919. The prints and drawings collected by aid of their fund are extensively circulated in provincial art galleries before they find a permanent resting-place in the British Museum. The collection recently given includes drawings by three French artists, Signac, Marchand and Segonzac, a pencil study of a horse by the Spaniard, Mariano Andreü, and, among British drawings, a water-colour by James Paterson, R.S.A., an early portrait of Augustus John by William Rothenstein, and other drawings by Austin, Nixon, Skeaping and Unwin.



LXVIII. CHINESE PAINTING OF THE MING PERIOD

LXIX. GANDHARA SCULPTURES, DIGHTON POLLOCK REQUEST

a. HEAD OF BUDDHA  
b. SEATED BUDDHA



The prints are much more numerous, and represent the work of more than seventy artists, both British and foreign. Among the more remarkable are etchings by R. S. Austin, E. Blampied, S. L. Brockhurst, F. Dodd, F. L. Griggs, Laura Knight, J. McBey, Orovida, Malcolm Osborne, F. C. Richards, L. C. Rosenberg, W. R. Sickert, J. Simpson and C. F. Tunnicliffe. There are excellent lithographs by L. Blatherwick, J. A. Grant, E. M. Henderson, F. E. Jackson, G. Spencer Pryse, and J. A. Shepherd, and woodcuts by many of the talented engravers now actively engaged in the revival of that art, such as Eric Gill, E. F. Daglish, John Nash, and C. W. Taylor. Colour prints by W. Giles, A. W. Seaby, W. J. Phillips, M. E. Batten and others are another important part of the gift.

Foreign engravers, of many countries, include L. A. Moreau (a pair of lithographs of boxers), D. Galanis (woodcut of still life), K. Kollwitz (lithograph, self-portrait), J. Hecht (tiger and deer, line-engraving), and numerous others whose names are less familiar. A great addition is thus made to the widely international character which the collection of modern prints has been assuming in recent years, chiefly through official and private benefactions. The Contemporary Art Society's contribution will furnish an interesting exhibition when the necessary work of mounting has been accomplished. C. D.

## 96. THREE CHINESE PAINTINGS.

**I**N November the Sub-Department of Oriental Prints and Drawings acquired by purchase, with very substantial aid from Sir Herbert Thompson, Bart., a Chinese painting of the Ming period, 'Ch'en Shupaē and his Concubine' (Plate LXVIII). The emperor (A. D. 553-604), who was the last of his dynasty—his luxurious reign came to an end when his capital was taken by the Sui—sits in his garden meditating a poem, while the girl plays music to stimulate the flow of verse. There are some exquisite passages of colour and design in this composition, but the picture is chiefly remarkable for a sense of recession in space, unusual with the Chinese, and for its harmonious whole. There seems to be some repainting in parts. It comes from the celebrated collection of Baron Kawasaki at Kobe, part of which was recently sold at auction. It is unsigned, and was there attributed to

Shēng Mou, the fourteenth-century master; but there seems to be no special reason for this traditional attribution. It is an original work by a master of the earlier half or middle of the Ming period, and a welcome addition to the Museum series of Ming pictures.

At the same time two Chinese rolls were received through the bequest of the late Sir Valentine Chirol. One purports to be a copy by the sixteenth-century master Ch'iu Ying of the lost painting by Chang Tsē-tuan, called 'Going up the River for the Spring Festival'. The original picture was painted about 1126, just before the Sung capital, the glories of which it depicted, was destroyed by the Tartars, and therefore became a precious document. It was freely copied by Ch'iu Ying and by earlier masters, and the numerous versions now existing are probably derived from these copies rather than from the original. The Museum already possessed an incomplete but fairly old copy of the roll, and it is interesting to compare this with the Ch'iu Ying version, which is livelier in touch and gayer in colour. The variations are great, only the main features being the same. This new acquisition is not of course Ch'iu Ying's own painting, now probably lost, but a good copy of it. The other roll from the Chirol bequest bears the signature of Wu Wei (15th century), who tried to emulate the vehement and puissant brush of the great Wu Tao-tzu. This painting again is certainly a copy, probably eighteenth century, but it represents an interesting side of Wu Wei's art. It portrays groups of beggars and strolling players with great zest, animation, and humour.

L. B.

#### 97. GANDHARA SCULPTURES: DIGHTON POLLOCK BEQUEST.

FOUR fine examples of Graeco-Buddhist sculptural art have been received by the British Museum by the wish of the late Dighton Pollock, through his wife, Mrs. Margaret Pollock, daughter of Lord Buckmaster. They were obtained in India by Sir Richard Pollock, K.C.B., and comprise a colossal head of Buddha, of unusually fine workmanship, a seated figure of the enlightened Buddha, and two step-risers (Plates LXIX, LXX). All are carved from the black, shale-like stone characteristic of the Swat Valley in North-Western India, and



LXX. GANDHARA RELIEFS, DIGHTON POLLOCK BEQUEST



display the strong Greek influence introduced into India as the result of the oriental campaigns of Alexander the Great. They may be dated to about the first century of our era. One of the step-risers shows the enlightened Buddha receiving offerings from worshippers; the other presents a scene which is probably taken from one of the Jatakas, illustrating the episode, recorded in Buddhist literature, when Sujata, daughter of the chieftain of Uruvela, accompanied by her handmaids, presented to the Buddha an offering of milk-rice in a golden bowl. (See Kern, *Manual of Indian Buddhism*, p. 19.) These sculptures, recorded as the 'Dighton-Pollock Bequest', constitute an important addition to the Graeco-Buddhist series in the British Museum.

T. A. J.

## 98. ACCOUNT BOOKS OF THE CHISWICK PRESS.

THE most important printing establishment of the nineteenth century was the Chiswick Press, controlled successively by Charles Whittingham the first (1789-1840) and Charles Whittingham the second, his nephew (1828-76). The influence of the firm on the development of fine printing is usually associated with the co-operation of Charles Whittingham the second with William Pickering, but they worked for many other publishers and private individuals and societies, and it was the extension of their operations over so wide a sphere of work that enabled them to raise the general level of printing. All this is illustrated in minute detail in the series of the surviving account books of the firm recently acquired from Mr. C. T. Jacobi, who was associated with the firm both in Whittingham's time and after its transfer to other hands. These books run (with gaps) from 1792 to 1876 (the date of the death of Charles Whittingham the second, who had retired from active work in 1860), with a few additional books for the period in which the executors carried on the business until 1880, when it was acquired by George Bell. The books are of all kinds, ledgers, estimate books, costing books, stock books, wages books, sales books, &c., so that they provide material for the history of printing and for the external presentation of literature not to be found elsewhere for this period. A large collection of slips contains a select bibliography of the chief works printed at the press. R. F.

## 99. OTHER GIFTS.

OTHER gifts received during the period covered by this number include the following:

Corpus Nummorum Italicorum, vol. xi, presented by H. M. the King of Italy.

Three autograph anthems by John Weldon (1676-1736), presented by R. Griffin, Esq., F.S.A.

Lithograph by Vincent van Gogh, presented by H. van den Bergh, Esq., through the National Art-Collections Fund.

Hand-axe found in New Oxford Street, presented by T. D. Kendrick, Esq.

Bronze annular brooch found at Ardingly, Sussex, presented by the Rev. H. J. Scott.

Fragments of early pottery from the mound of Tell Ratcheff, Eastern Bulgaria, presented by Denis Buxton, Esq., F.S.A.

Japanese Imari porcelain dish, early eighteenth century, bequeathed by the late Mrs. K. S. Robinson.

Ethnographical series from Oceania, presented by the Council of the Royal United Services Institution.

Ethnographical series, mainly from Lewanika's Territory, South Africa, presented by the Hon. Sir Arthur Lawley, G.C.S.I., G.C.I.E.

Two carved ear-studs of shell and whale-ivory, from the Marquesas Islands, presented by Capt. E. L. Gruning.

Carved native lyre from S.E. Africa, and coco-nut vessel from Minikoi, presented by H. G. Beasley, Esq.

Specimens of Kabyle pottery from Algeria, presented by P. J. Woolf, Esq., and A. W. Pilleau, Esq.

Bronze medal of Louis Philippe, silver medal of the Empress Eugénie, bronze box-medal of the Duke of Wellington, and two pewter medals of the time of George III, presented by J. F. Chance, Esq.

Eleven specimens of the work of Henry Wilson, Esq., as die-cutter, presented by the artist.

Two letters from Col. T. C. T. Gascoigne to Capt. Thomas Ward, 1900-1, on the tradition in the 66th Regiment that Dr. Francis Burton of that regiment made the mould for the death mask of

Napoleon, the front part of which was taken away by Madame Bertrand, presented by Brigadier-General Ward, C.M.G.

Two fine medieval seals, viz. of Godfrey Giffard, bishop of Worcester 1268-1302, and Iterius Merle, prior of Grandmont, Limoges, c. 1260, presented by J. B. Caldecott, Esq.

Two leaves from an Italian herbal, late fourteenth or early fifteenth century, closely akin to Add. MS. 41623, presented by Victor Koch, Esq.

A volume of the Chinese encyclopaedia, 'Yung Lo Ta Tien', compiled 1402-24, in 22,937 books, of which this volume contains books 13,498-9, presented by the Rev. A. C. Moule. The Museum now possesses six of the surviving volumes (about 286) of the encyclopaedia, the greater part of which has disappeared.

The original MS. of Jivan Lal's Journal of the Mutiny at Delhi in 1857, presented by Mrs. M. F. Bathurst.

Bezel of gold signet ring with prenomen of Thothmes III, B.C. 1470, presented by Mrs. E. L. Lewis.

Roman pewter dish found at Cirencester, presented by A. F. de Navarro, Esq., F.S.A.

Series of flints from Ipswich, presented by J. Reid Moir, Esq.

Flints from below the Crag, near Norwich, presented by T. F. Newman, Esq., and J. E. Sainty, Esq.

Fragment of Roman pottery, showing an axe and pincers in relief, found north of the Roman camp at Chester-le-Street, co. Durham, presented by the Rector and Parochial Church Council.

Gilt bronze Lamaistic figure, representing Yamantaka and Sakti, with silver details and turquoise inlay, presented by Gen. H. B. Borradale, D.S.O.

Series of Kanarese head-dresses, presented by Lady Lawley.

Stone celt and bronze ring, found in the bed of the Forum River, Nigeria, presented by S. O. Hatton, Esq.

Chalcedony circumcision implement and two quartz spear-heads from Australia, presented by Lieut. C. Musgrave.

Selection of minute bronze coins, fourth century and later, the smallest ever struck in Britain, from the excavations at Lydney Park, Gloucestershire, presented by Lord Bledisloe.

Type-written copy of 'The Annals of Keevil and Bulkington', being collections for the history of these two villages in Wiltshire, compiled in 1914 by the Rev. A. T. Richardson, and presented by Surgeon-Lieut. J. J. Keevil, R.N.

Notes on the family of Turton, with genealogies, biographical notes, photographs, &c., presented by Lieut.-Col. W. H. Turton.

Autograph letter from Rupert Brooke to Miss Harriet Monroe, editor of *Poetry*, Chicago, enclosing typed copy of his five war sonnets, presented by A. D. Ficke, Esq.

Gramophone records of Assamese dialects, presented by the Government of Assam.

Plasma intaglio representing the Ephesian Artemis, as on coins of Neapolis in Palestine, second century, presented by Mr. and Mrs. L. Holderness Gale.

Brass perpetual calendar made by John Boddington, Threadneedle Street, found in the Tyrol, presented by C. E. Shea, Esq.

Series of large flints, illustrating the Clacton industry, from Swanscombe, presented by R. H. Chandler, Esq.

Twelve flints from Bolton's Pit, Ipswich, and a series dredged from the Orwell, presented by J. Reid Moir, Esq.

Horse's nose-band and bit from Seville, and Moorish horse-shoes from Tangier, presented by H. M. Bower, Esq.

Large series of stone implements of the Middle and Later Stone Age periods of S. Africa, from sites near Capetown, presented by Col. W. E. Hardy.

Quartz scrapers from Gokomere Cave, S. Rhodesia, presented by Father T. Gardner.

Early palaeoliths from Hope Fountain, near Bulawayo, and a Makalanga bark bag, presented by the Rev. Neville Jones.

Early palaeoliths from the Vaal River gravels, presented by J. G. van Alphen, Esq., and by C. van Riet Lowe, Esq.

Series of stone implements from the Kimberley region and bushman arrows, presented by Miss Wilman.

Stone implements from the Maseno region, Kenya, presented by the Ven. Archdeacon A. E. Owen.

Wooden bowl from the Barotse, presented by the Abbé Breuil.

Large series of stone implements of various periods from S. Africa and Kenya, collected and presented by H. J. Braunholtz, Esq.

Voodoo drum taken in a police raid, Haiti, presented by Lt.-Col. J. Stavers, M.V.O.

Wooden figure and steel dagger from the Kafir tribes of the Hindu Kush, presented by A. A. Bethune, Esq., in memory of the late Capt. Hector Bethune.

Ancient Korean stone knife, and two bone arrow-heads and five pieces of white pottery from the Yin Dynasty capital at Anyang, Honan, presented by Prof. S. Umehara.

Objects from kiln sites of the Sung period in Manchuria, presented by Prof. Hamada.

Fragments of green-glazed tiles from Kyoto, presented by Mr. Keisuke Niwa.

Fragments of pottery and wire bangles from medieval ruins at Kharmi, near Bulawayo, presented by W. N. Edwards, Esq.

Two glazed pottery slabs with figures in relief from the temple of Phagas in Burma, presented by Mrs. Gibbs.

A rare silver coin of Gortyna, formerly in the Evans Collection, presented by R. J. Eidlitz, Esq.

Box of scales and coin-weights, about 1720, presented by Surgeon-Capt. K. H. Jones, R.N.

## EXHIBITIONS.

### I. ITALIAN PRINTS AND DRAWINGS.

CONTEMPORANEOUSLY with the Italian Exhibition at the Royal Academy, two sections of the gallery are allotted to Italian art, one of them illustrating a side of the activity of that nation in the period of the Renaissance which is entirely unrepresented at Burlington House. On entering the gallery, the visitor, if not diverted to the right, where he will also find a series of Italian drawings recently acquired by the Museum, from Giulio Romano to Tiepolo, will find on his left a selection of woodcuts of the fifteenth and sixteenth centuries, among which, after a single imposing example of primitive woodcutting, the large coloured Madonna from Bassano given by Mr. Mitchell, the Venetian school inspired by

Titian is especially well represented. A whole screen is devoted to choice examples of the chiaroscuro process, by which, in the sixteenth century, washed drawings were wonderfully reproduced by means of several wood-blocks printed in different shades of the same colour. Line-engravings follow; and here the difficulty was to choose a few examples from the great wealth of early Italian engravings in the Department, which excels every other collection in this branch of art. The primitive Florentines, Pollaiuolo, Robetta, Mantegna and his followers, Jacopo de Barbari, Campagnola, the school of Leonardo and other artists or groups are represented by picked examples. Next come Jacopo Francia, and a comparatively large group of fine prints by Marcantonio; but there was no space to represent later engravers. Italian etchings of the seventeenth and eighteenth centuries, especially by Florentine, Genoese, and Venetian artists, occupy the last two screens, and among these the work of Castiglione and Cari-pioni and the fine group of etchings by Tiepolo deserve attention.

In the next and larger compartment is exhibited the pick of the Italian drawings of the fifteenth and sixteenth centuries, special prominence being given, here as in the Royal Academy, to Leonardo, Raphael, and Michelangelo. Among the rarer artists the Museum's specimens of Fra Angelico, Filippo Lippi, Botticelli, Verrocchio, Mantegna, and Melozzo da Forli are unrivalled. The later drawings include very fine examples of Sodoma, Gaudenzio Ferrari, Baroccio, Allori, and Carracci, but the present selection does not include the Italian drawings of later centuries, of which a special exhibition was arranged a few years ago.

In a show-case three books of early Italian drawings are displayed, the pages shown being varied from time to time. These are Jacopo Bellini's famous sketch-book, filled with drawings made soon after 1440 at Ferrara; another book of pen-and-ink drawings, given by the late Lord Rosebery, which derives much of its inspiration from the court life of Ferrara but is the work of an unidentified Paduan artist; and the Florentine Picture-Chronicle which was acquired in 1888 from the collection of John Ruskin and attributed by Sir Sidney Colvin to Maso Finiguerra. This book, rich in elaborate and beautiful pen and wash drawings, is of great interest from its close

connexion with the early Florentine engravings of about 1460-70, in what is known as 'the fine manner', believed to have originated in the workshop of Finiguerra.

C. O.

## II. ITALIAN MINIATURES.

**I**N connexion with the great loan Exhibition of Italian Art at the Royal Academy, a special temporary exhibition of Italian miniatures was opened in the Grenville Library on Monday, January 6. The earliest in date of the MSS. shown is the Exultet Roll (Add. MS. 30337) executed at Monte Cassino about 1075, a facsimile of which was issued last year by the Trustees. By the side of this is another South-Italian product, a Psalter of the twelfth century (Add. MS. 18859) written in Beneventan minuscules and decorated with interlacing initials in a style characteristic of the Monte Cassino neighbourhood, an interesting comparison being afforded by a North-Italian Psalter of the same date (Add. MS. 9350). Two typical small Bibles of the thirteenth century occupy the rest of the compartment. The fourteenth-century exhibits include a splendid Bolognese Bible (Add. MS. 18720); an address from the town of Prato in Tuscany to Robert of Anjou, King of Naples, executed about 1335-40, with numerous fine miniatures on a large scale (Royal MS. 6 E. IX); a copy of Gratian's Decretum (Add. MS. 15274); some small Books of Hours; and above all some fragments of a remarkable treatise on the Vices (Add. MSS. 27695, 28841), executed at Genoa and traditionally ascribed to Cybo, the monk of Hyères. Two of the large choir books, one of the fourteenth century (Add. MS. 18198) and the other dated 1415 (Add. MS. 30014) are shown in Case 2, while Case 3 is occupied by cuttings from what must have been even larger books of the same class, a Florentine Annunciation of the late fourteenth century being a particularly fine example (Add. MS. 35254 C). The first three compartments of Case 4 contain a wonderful group of illuminations executed at the end of the fifteenth century for the reigning family of Milan, and comprising the famous Sforza Book of Hours, the masterpiece of the Milanese school (Add. MS. 34294); the printed Sforziada from the Grenville Library (No. 7251) and the Sforza Deed (Add. MS. 21413); in the fourth com-

partment of this same case is a selection from the Milanese and other schools, the latest in date being a small Book of Hours executed by Giulio Clovio for his patron, Cardinal Marino Grimani, about 1540 (Add. MS. 20927). Case 5 contains a selection of Florentine and other MSS. of the fifteenth and early sixteenth centuries, including three fine examples of the so-called 'Humanistic' script, with characteristic ornament. The exhibition will probably be closed in the course of March.

E. G. M.

#### RECENT PUBLICATIONS.

THE only recent additions to the publications issued by the Trustees have been a new edition of the pamphlet on 'The Babylonian Story of the Deluge and the Epic of Gilgamesh', and set B 41 of coloured postcards, containing six reproductions of Chinese and Japanese paintings of animals.

It may be of interest to note that during the month of December last the total of postcard and other reproductions sold on the Publication Stalls in the Museum amounted to 116,934. Of these, 22,518 were monochrome postcards, 90,209 were coloured post-cards, and 4,207 were larger coloured reproductions. In addition, 10,573 cards were sold through agents, making a grand total of 127,507.

#### NOTES.

#### THE ROYAL COMMISSION.

WITH the publication of their Final Report, Part II, the Royal Commission on National Museums and Galleries have completed their labours; and the thanks of all who are interested in these institutions are due to Lord D'Abernon and his colleagues, and their Secretary, Mr. J. Beresford, both for the expedition with which they have carried through their formidable task and for the sympathetic and helpful character of their reports. The importance and general efficiency of these great national institutions are cordially recognized; no fundamental or disturbing upheavals of their machinery are suggested; but a number of helpful recommendations are made with a view to increasing their possibilities of public service.

In the final section of the Report the Commissioners deal with the relations between the Bloomsbury and South Kensington Depart-

ments. They recommend that both should remain, as now, under the government of the same Trustees, but that separate Standing Committees (perhaps with some common members) should be constituted for the two Museums, and that the Director and Principal Librarian should be freed of his statutory responsibility (which explicitly forbids delegation to a deputy) for the Natural History Departments. This conferment of autonomy on the Natural History Museum will be welcomed with the most cordial goodwill at Bloomsbury. What view the Trustees may take as to the formation of separate Standing Committees is uncertain; but it may be permitted to say that it would be nothing less than a calamity if Bloomsbury were deprived of the services of some of the Trustees who were elected primarily for their scientific eminence. Expert knowledge is not the only, nor indeed the most valuable, qualification of a Trustee; and it may be hoped that such ample use will be made of the provision for common members that the final result will not be very different from the Standing Committee as at present constituted.

With regard to the Library, the Commission recommend the maintenance of full copyright privileges, with license (as suggested by the Trustees themselves) to reject a few more categories of unimportant printed matter. The proposal to transfer all 'scientific' books and periodicals to the Library of the Science Museum naturally meets with no favour. An increased purchase grant for foreign books and periodicals is recommended, and a moderate increase of staff in the Museum generally. The Laboratory should be transferred to the Museum establishment; and better provision should be made for the selling of casts. The Commissioners give their blessing to various activities undertaken or desired by the Trustees, such as the new Catalogue of Printed Books; central cataloguing; the formation of a society of Friends of the National Libraries; and the policy of excavations (which they think should be extended to home sites). Finally, co-operation is recommended with provincial museums in the training of curators. The difficult problem of reconstructing the floors and roofs of the Museum in accordance with modern standards of stability and fire-resistance is remitted to the Government for consideration in the light of the reports of various experts.

On the whole it may be said that the recommendations of the Commission are entirely in accordance with the policy and wishes of the Trustees. For some of them legislation will be necessary; for others, consultation with other national institutions; for others, Treasury assent to increased expenditure. Others may be (and some already are being) carried out by direct executive action. The rebuilding of the Iron Library and the extension at Hendon have been authorized; but the preparation of plans has proceeded slowly. *Però si muove*; and again, in the light of this Report, *ἴομεν*, 'let us go forward.'

#### BRITISH HONDURAS EXPEDITION.

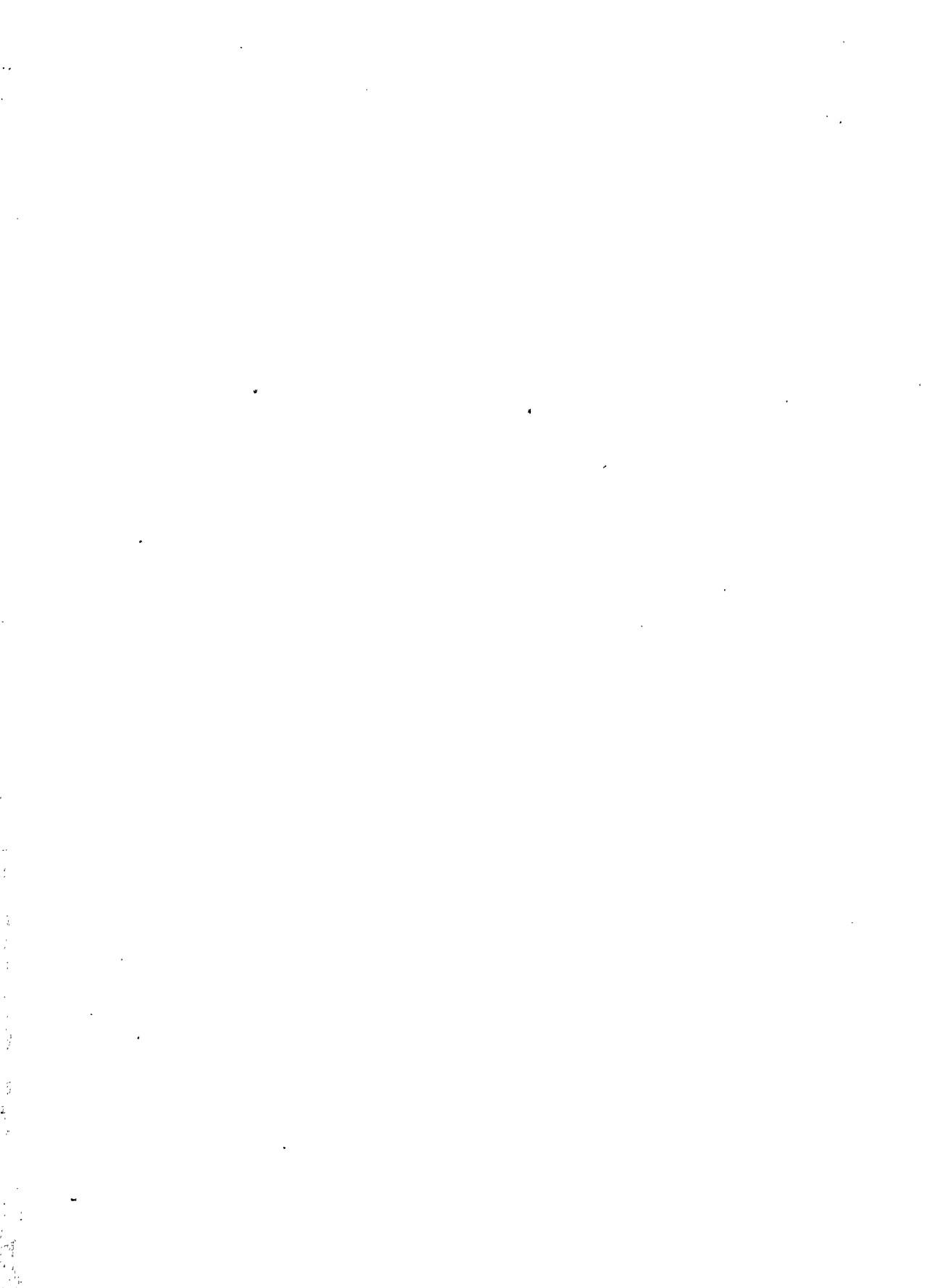
A NEW expedition left England at the end of January to carry on the programme of excavations on Maya sites in British Honduras which has been in progress now for four years. It is under the leadership of Capt. E. Gruning, who was second in command to Mr. Joyce last year; and he is accompanied by Mr. R. Ashton, who took part in last year's expedition, and Mr. E. H. Nelson.

Meanwhile an exhibition of the results of the 1929 season (briefly described in No. 3 of this volume, p. 89) has been arranged in the Assyrian Basement, and will be on view throughout March.

#### ZIMBABWE EXHIBITION.

DURING April and May an exhibition will be held in the Assyrian Basement of antiquities from Rhodesia, and particularly of objects from Zimbabwe, to which attention has been drawn by the report of Miss Caton Thompson to the British Association at Johannesburg last August. Miss Caton Thompson's careful and scientific examination seems definitely to establish the relatively late date (somewhere in the Middle Ages) and African origin of these curious buildings; and the romantic attributions to King Solomon or the Queen of Sheba must be dismissed, to say nothing of Dr. Frobenius's fantastic identification of them with the Sumerian-Babylonian civilization of 4000–2000 B.C., which apparently reached South Africa by way of Southern India. The objects exhibited are lent by the museums of Capetown, Johannesburg, and Bulawayo, at the instigation of Prof. J. L. Myres, who has organized the exhibition. Replicas of the more important will be made for retention in England.







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